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THE CATHEDRALS & CHURCHES

OF NORTH GERMANY

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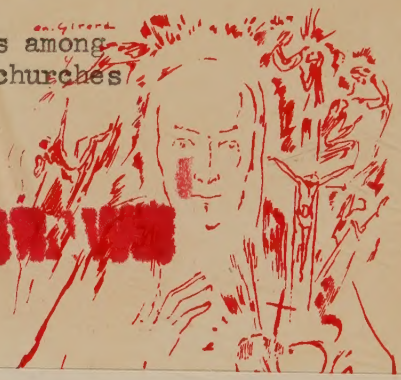

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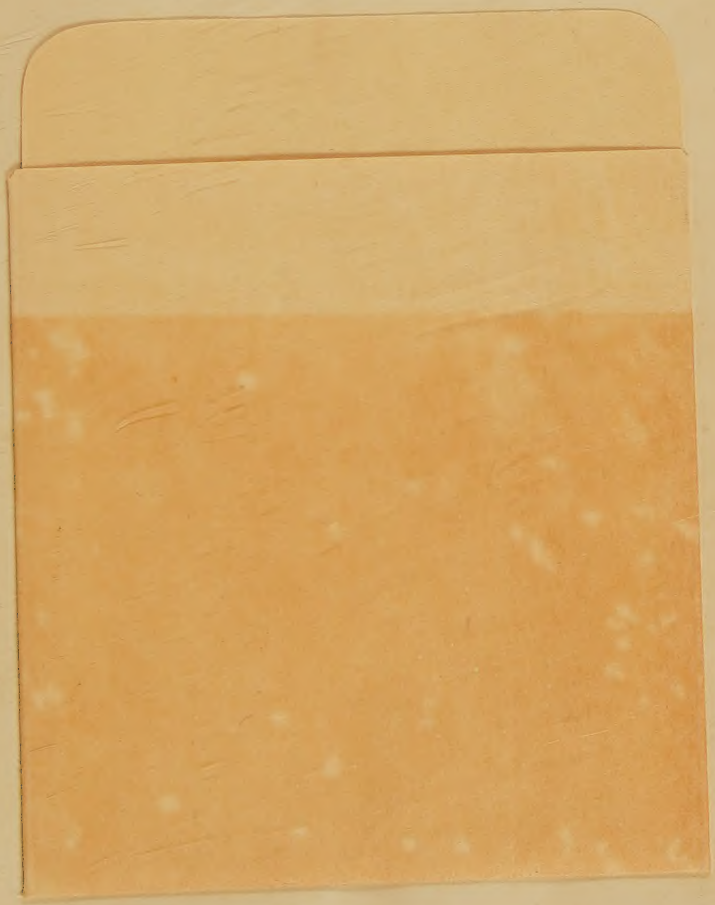

Bumpus, Thom

Rupert K. W. Owen. M.
Highfield
St Leonards

THE CATHEDRALS AND CHURCHES
OF
NORTH GERMANY

Errata

PAGE 14: inscription to Illustration: *for* Late Twelfth Century *read* Late Thirteenth Century

PAGE 337: inscription to Illustration: *for* South *read* North

NORTH-WEST VIEW OF THE CATHEDRAL AT LIMBURG-ON-LAHN

HOLIDAY RAMBLES

AMONG THE

CATHEDRALS AND CHURCHES

OF

NORTH GERMANY

BY

T. FRANCIS BUMPUS

WITH 83 ILLUSTRATIONS

LONDON

THOS. B. BUMPUS AND JOHN S. BUMPUS

4 ST. MICHAEL'S ALLEY, CORNHILL

1903

TO

HENRY F. TIARKS, Esq.

FOXBURY, CHISLEHURST

THIS LITTLE WORK

IS GRATEFULLY INSCRIBED

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CATHEDRALS AND CHURCHES

OF

NORTH GERMANY

CHAPTER I

GENERAL SKETCH OF NORTH GERMAN CHURCH ARCHITECTURE—THE RHINE PROVINCES, WESTPHALIA AND SAXONY

In my 'Summer Holidays among the Glories of France' I dwelt—not too enthusiastically, I trust—upon the exquisite art seen in certain great cathedrals and churches in the northern provinces of that country; upon the skill evinced in their ground planning, probably unequalled elsewhere; upon the beauty and vigour of the sculpture; and upon that magnificence of conception 'which has scooped their vast portals into the depth and darkness of Elijah's Horeb-cave, and lifted out of the populous city grey cliffs of lonely stone into the midst of sailing birds and silent air.'

Although many of the North German religious edifices afford instructive lessons in the mode pursued by the ancient prelates and churchmen in rebuilding their churches—a work that was constantly going on, and whose progress was only checked by the arrival of the day of coldness and indifference—it is hardly possible to accord to the majority of them a premier place in the history of European art. Still, if I am unable to descant in terms equally glowing upon the ecclesiastical architecture of this part of the Continent, I am bound to confess that I have returned from several tours among the German cathedrals and churches with many a new idea received, with many an old prejudice removed, with many a pleasant memory substituted, and bringing home with me not a few hints of great value.

In the earlier chapters of this volume I purpose taking a survey of North German church architecture generally. In this and the succeeding chapter, the several provinces into which the country is divided will be taken separately, and their architectural localisms concisely reviewed. The manner in which the German churches differ from those of other countries will be pointed out in the third chapter, while in the fourth I shall endeavour to show how much is to be learnt from them, not only in matters purely architectural, but even much more in ecclesiological.

For despite the Reformation and the long series of religious upheavals that were the inevitable sequence to that event, Germany has succeeded in retaining the furniture of the Middle Ages in a far more complete state than any other European country. Here the altars stand—even in the Protestant churches—with their frontals, candles, crucifixes and triptychs; here the great rood still rests upon one of those magnificent choir screens that are the pride of Germany's architecture, or hangs from the chancel arch; here the sacristies are stored with the costliest products of the goldsmith's art; here mediæval vestments, untouched since the Reformation, may still be seen hanging in their presses; and here it is that choir stalls and sedilia, episcopal thrones, tabernacles for the Reserved Sacrament, organ-cases, coronæ and branches for lights, tapestries, altar-pieces and pulpits both Gothic and Renaissance, paintings and stained glass, are of such frequent occurrence that one fails to take note of them.

In the remaining chapters the chief architectural features of certain cities and towns, visited during successive tours, will be found described somewhat in detail, and by the introduction into them of a few personal experiences the book will, I hope, be rendered acceptable both to the student and to him who prefers to view ecclesiology in its widest sense.

If many of the religious edifices of Northern Germany are not actually beautiful in the mass, or if they are wanting in that grace of proportion which is so admirable in the churches of France and England, we must remember that ecclesiastical architecture assumed different forms in different countries, and we tour to little purpose if we carry with us the standard that is formed at home or in some particular locality of our predilection, and expect the artistic sentiment to manifest itself at all times and in all places in the same manner.

Not only is German church architecture the more interesting

in proportion as it is unlike that of other countries, but it is environed with a certain air of mystery, not to be wondered at when it is stated that during the first half of the thirteenth century the curious spectacle is presented of three distinct styles being worked simultaneously, whereas in other parts of Europe the principles of the perfected Gothic style had become settled.

That Germany had the pointed arch as soon as France or England is not to be disputed, but she clung to circular forms so long after her familiar employment of it, oscillating between the two in a manner very puzzling, that more care is required in determining the dates of her buildings than those of any other European country. Thus, in the great series of basilicas which line the Rhine from Neuss to Speyer; in the cathedrals of Limburg, Naumburg, and Bamberg, in St. Mary at Gelnhausen, and in those solemn old episcopal and abbatial churches which imperial munificence had founded in Westphalia along the courses of the Ems, the Weser, and their tributaries – Osnabrück, Münster, Lippstadt, Paderborn, Hameln, Herford, and Minden, we have that fusion of the round-arched and pointed styles to which the expression Transitional is so frequently applied, but erroneously, since it led to no perfected one, as it did with ourselves and the French. Then, in the choir and transepts of Magdeburg cathedral, in the western apse or 'choir' at Naumburg, in the north porch of the Dom at Lübeck, in the triforium of that at Bremen, in the apse of St. Thomas at Soest, and in the nave of St. Sebald at Nuremberg, we have an Early Gothic style almost comparable in purity and grace with that of Worcester and Lincoln.

These are, however, isolated and therefore more than ordinarily valuable examples, for the Germans, awakening from their Romanesque entrancement, had left the first stage of Pointed architecture almost, if not entirely, unused, stepping at once into the precocious attainments of the French, as evidenced by St. Elizabeth at Marburg, the abbey of Altenberg near Cologne, and the church of Our Lady at Treves, all of which, in progress simultaneously with the 'Transitional' and Earliest pure Gothic specimens above mentioned, may be referred to the first half of the thirteenth century. And here I may take the opportunity of observing that the series of changes, from the Early Romanesque to the establishment of Pointed architecture, and thence again to its final extinction, differs materially in the different countries of Europe. All, however, seem gradually to approach nearer and

nearer to one another, till towards the close of the thirteenth century, when all appear, though by different routes, to have arrived, in the main at least, at the same point: and though some differences still remained, as might be expected from slight varieties in climate and materials and racial habits, the essential principles and elements of the style at that time were perfectly coincident in France, Germany, and England.[1] This coincidence, however, was of short duration: for from this point all again diverged, so that at the time of the final extinction of the style its national varieties differed as widely as at its commencement.

If we are to comprehend the various local peculiarities of German church architecture, we must bear in mind that the country was—as, to some extent, it still is—a congeries of feudal states, each with a style which became individualised within it, so to speak. In no European country are provincial localisms more marked: indeed in travelling about Germany, those conversant with its architectural peculiarities might tell with tolerable certainty where they were by the contours of the buildings.

Of these schools the most interesting and important are, that of the Rhenish provinces; of Westphalia; of Saxony; and of the sandy plains of the states washed by the Baltic, and watered by those mighty rivers the Elbe and the Oder, with their tributaries the Havel and the Neisse—an immense tract of level country where, from the scarcity of stone, brick had largely, and in certain districts entirely, to be laid under contribution. Hanover, Bavaria, Suabia, and Silesia likewise present some interesting localisms.

The Rhine provinces being that part of Germany towards which the majority of our compatriots bend their steps when visiting that country for the first time, we may commence our survey of Teutonic architecture with that particular district, but whether the student approaches it by way of Holland, Belgium, or North-Eastern France, he will experience a foretaste of what is to come for some time ere the frontier is crossed.

[1] Although the fully developed Gothic had gained the ascendency in Germany at this time, there is documentary evidence to assure us that, in portions of the churches at Bonn, Gelnhausen, and Coblentz, that grand national style which had been cultivated in the province of their locale, and which had been abandoned just when it had reached its highest excellence, was being employed. The nave of the Franciscan church at Salzburg, built between 1230 and 1260, affords a singularly interesting instance of Romanesque longevity.

The churches of Holland are all more or less German in conception, and so to a considerable extent are those of Belgium, especially in the hilly country surrounding Liège, but even in the north-western districts, where the French element is generally more conspicuous, Teutonisms are very apparent, particularly so in that grandest of all churches in the Low Countries, the cathedral of Tournai. Had this cathedral only retained its original Romanesque choir, it would have come down to us one of the most valuable and interesting of North European churches. Comparatively little known, it is in many ways far worthier of a visit than most of the great fourteenth and fifteenth century Belgian examples that everybody goes to see—that is to say, from an architectural point of view.

Approaching Germany from Belgium, through Dutch Limburg, we meet with copies of the vast Rhenish basilicas in the churches of St. Servatius at Maastricht and Roermond, and then, if the journey to Germany is resumed from the latter place through Venloo, it will be noticed that the prevailing type of church is the red brick one, generally of Late Gothic, in which nave and aisles are vaulted at the same level.

The fact of Liège having been, until the French Revolution, a German see, suffragan to Cologne, will account for the assumption, to a considerable extent, by so many of its churches of a Teutonic character. Thus the nave arcade of the little visited church of St. Christopher suggests the more graceful contours of the Saxon Romanesque, rather than the ponderous ones of the Rhenish variety of that Protean style, while the western apse of Ste. Croix and the twin steeples of St. Barthélemi partake much of the character of the latter school, as exemplified at Andernach, Sinzig, and Coblentz. Then, belonging to the Middle and Late Gothic epochs, Liège possesses in the graceful unclerestoried nave of Ste. Croix, with its boldly foliaged cylindrical columns, and in the lantern-like apsidal choirs of the cathedral, St. Denys and St. Martin, structures essentially German. One of these 'stupendous lanterns all of glass' was attached during the fourteenth century to the severe Romanesque octagonal Dom of Charlemagne at Aix-la-Chapelle, a type of church that those great rebuilding ages, the thirteenth and fourteenth centuries, caused almost totally to disappear from Germany—a portion of the one at Essen and another in a very good state of preservation at Ottmarsheim being the only two examples of the kind extant.

In making his survey of the Rhine churches the ecclesiologist who is not tied for time is recommended to avoid the ordinary route from Aix-la-Chapelle to Cologne, *via* Düren, and to take the somewhat longer, but more interesting one, through München-Gladbach and Neuss. At the former he will see in the nave of the minster a typal specimen of the German style of the early thirteenth century efflorescing into a high choir of less refinement and raised upon the Romanesque crypt ; while at Neuss he will encounter in St. Quirinus the first of that remarkable series of Rhine-side churches which, whether of the earlier or the later period, evoke our admiration, as much from the simple majesty of their detail as from the imposing grandeur of their mass. In the latter respect they must be considered superior to their prototypes in Pavia and Bergamo.

The nuclei of such churches as St. Maria in Capitolio and the Apostles at Cologne, the abbey of Laach, and those colossal cathedrals of the Upper Rhine—Mayence, Worms, and Speyer, belong to a period greatly anterior to that of those external features which so justly command our admiration—the octagonal dome-like towers surmounting the intersections ; the slender turret-like steeples at the re-entering angles ; the grandly gathered up apses with graceful arcaded galleries just under their eaves ; the transepts, sometimes apsidal, and sometimes occurring at both ends of the building ; and that peculiarly German feature, the 'western choir' of apsidal form. All these features might have reached still further and more striking developments had not the style suddenly yielded to the invading French influence.

Then we are confronted with another grandly dimensioned series of churches, which, were it not that sufficient documentary evidence is available to assure us to the contrary, we should, if we were to encounter them in France or our own country, assign to the middle of the twelfth century, whereas they belong indisputably to the first half of the succeeding one. Such are St. Quirinus at Neuss, begun in 1209, after the destruction of the city during a civil war four years before ; St. Cunibert at Cologne, in progress about the same time, and only completed in 1248, in which year the foundations of the present cathedral choir were laid ; St. Martin, and portions of the Holy Apostles' churches, also at Cologne ; the minster at Bonn ; and the churches of Andernach, Sinzig, St. Mary at Coblentz, Boppart, Bacharach, and St. Paul at Worms, all lining the Rhine. Then,

ST. MARY AT GELNHAUSEN: FROM THE SOUTH-EAST

on or near the Lahn and the Main—tributaries of that mighty river which bore the tide of Southern civilisation into the heart of Europe—we find the imposingly situated cathedral of St. George at Limburg, the elegant church of St. Mary at Gelnhausen, and the majestic cathedral at Bamberg.

It was that terrible internecine strife which ravaged one of Germany's fairest provinces during the declining years of the twelfth and the early ones of the succeeding century, resulting in the almost total destruction of many of the cities above named, that called into existence these noble structures that cannot fail to elicit the admiration of the most careless in such matters. When the religious edifices of their respective cities began once more to arise, the designers of these churches, naturally proud of the grand 'national' style as exemplified in such as had escaped devastation, were quite content with it, and like their neighbours in the southern parts of France, gave themselves up to its still further refinement, many of the details being carried to a point of elaboration far in advance of some of our best Norman specimens. Indeed, it was not until the thirteenth century was well advanced that the magnificence of Amiens, Rheims, Troyes, and a host of other grand churches that were rising on contiguous French soil, forced the German architects to an attempt at rivalry in the choir of Cologne, which, based closely but by no means slavishly upon the best French models, must for ever stand a monument of indomitable will, of science, and of stylistic orthodoxy.

Although, as I remarked just now, the Germans had the pointed arch and the graceful shaft with its delicately foliaged capital as soon as France or England, both were used so sparingly, and so frequently in conjunction with the round arch and other Romanesque details, that in the Rhenish provinces it is difficult to meet with a building in the pure Early Gothic style quite emancipated from the Romanesque element. The two churches approaching most closely to this ideal are the decagonal portion of St. Gereon at Cologne (1219–1227) and the elegant hexagonal chapel of St. Matthias at Cobern, on the Moselle (*c.* 1230), both of which while emulating the First Pointed of France in regard to detail nevertheless preserve a strictly national character in the mass. The same remarks apply in a certain degree to the churches of Limburg and Gelnhausen, where, although the pointed arch may be said to have gained the ascendency, the outline and general effect of each

is, taken as a whole, Romanesque, while the employment, as at Neuss, Bonn, Sinzig, and Boppart, of a peculiar semicircular window cusped ; of the doorway composed of a flat lintel within a pointed arch ; of the shallow trefoil-headed wall arcading ; of the gabled apse ; and of the octagonal spire-crowned tower, indicates that

INTERIOR OF THE CHURCH AT BOPPART
(*Rhenish Style of the Thirteenth Century*)

their designers were not wholly insensible to the more sparkling contours of the Early Gothic.

By the time the thirteenth century had passed into its seventh decade, the principles of Complete Gothic had pretty well established themselves, not only along the Rhine, but throughout Germany. It must be confessed, however, that with many examples

to the contrary, the Complete Gothic of that country conveys the impression that it was the work of those who, while they achieved it, understood it but imperfectly, and were therefore insensible to its higher principles. Among the Rhenish churches in course of construction during the earlier and best phase of the Complete Gothic style, the choirs of Cologne cathedral and the collegiate church of St. Victor at Xanten stand pre-eminent for grace and refinement. The apsidal choir of the minster at München-Gladbach, and the square-ended one of that at Essen, are also good, but they are surpassed in every way by the Cistercian abbey church of Altenberg, a few miles from Cologne, which represents the same system of design that is so universally admired in that 'glorious work of fine intelligence.' Cistercian severity is proverbial, and it could not be overcome even in Germany, where, at all times, owing to the plenitude of carvers, there was a tendency towards redundance of ornamentation, the severe element at Altenberg manifesting itself chiefly in the glazing of the windows, which is formed entirely of patterns, no single effigies or groups being permitted. Commenced in 1255, the graceful choir was completed about ten years later, but the remainder of the work dragged on for another century and a quarter, though the Geometrical style was rigidly adhered to throughout. As I look forward to describing certain of them in detail hereafter, it is unnecessary in this place to do more than glance at the several beautiful specimens of Complete Gothic presented by the Rhenish provinces. In addition to those already noticed the following must be cited as admiranda. The Minorite church at Cologne (reputed to have been built by the cathedral workmen in their overtime, a typical work of its class, having nave and choir both clerestoried under one line of roof, with a light flèche to mark the junction); the ruined chapel of St. Werner at Bacharach, with its tall, graceful windows; the Liebfrau Kirche at Oberwesel, renowned for its roodscreen and sumptuous altar-piece of contemporary Gothic; the side chapels in Mayence cathedral; the church of St. Catherine at Oppenheim; portions of the minster at Freiburg im Breisgau, and, noblest of all, the cathedrals of Strassburg and Metz.

We now turn to Westphalia, whose numerous and large churches, however curious in themselves, and therefore interesting to the architectural antiquary, do not on the whole rise to a very high order of individual merit, though contributing in a

considerable degree towards the history of German Gothic art.[1] Their defects are, chiefly, a clumsiness in the earlier and an attenuation in the later phases of the style, to say nothing of that bane of architecture visible almost all over Germany—a want of constructive propriety, late choirs being engrafted upon early naves and transepts *ex abrupto*, and with little or no attempt at articulation or transition.

Be this as it may, the Westphalian churches possess a certain charm from their comparatively unedited and therefore but little known and visited character, and the student who can make himself at home for a few days in such centres as Münster, Osnabrück, Dortmund, Soest, Paderborn, Herford, Lemgo, and Minden, will soon discover that much may be gleaned from their several peculiarities, and that the sketch or note book will be in constant requisi ion for details ranging from rudest Romanesque to the most voluptuous Renaissance.

The province is not a very large one, but it includes three cathedrals of Charlemagne's foundation, several conventual establishments of great size but, of course, long since secularised, and churches, both town and village, not a few of which latter are of much antiquity and readily accessible from the centres above alluded to.

The cathedrals of Münster and Osnabrück present in the elevation of their early thirteenth century naves the clerestory of round-headed windows surmounting pointed arcades. At Osnabrück two pointed arches are given to each vaulting bay, an arrangement prevalent in German churches of their age and style in other provinces, but unique in Westphalia. To the ecclesiologist and the student of localisms, this province is chiefly interesting from its being the home of a type of church which subsequently became so popular throughout the country. I refer to the *Halle* or *dreischiffige Kirche*, i.e. a church of the 'hall' or three-naved class, in which, the clerestory

[1] By those conversant with the German language, and desirous of investigating the ecclesiastical architecture of this most interesting province with greater particularity, a perusal of Lübke's *Mittelalterliche Kunst in Westfalen* will be found useful and interesting, either before starting or on the spot. Unfortunately there is no translation of this painstaking work, which, although published in 1853, never reached a second edition. Since then many of the Westphalian churches have passed through the hands of the restorer, but in essentials they remain as when the book was written.

being absent, the aisles reach the same altitude as the nave.[1] Internally such an arrangement is always productive of a great appearance of height and spaciousness, and, in the later phases of Gothic, where the shooting up of the vaulting equally on all sides from the pillars occurs without the intervention of capitals—as, for instance, in the fourteenth century church of St. Mary in the Meadows at Soest—creates an arboresque effect of which the absence of vaulting deprives such of our ancient churches as were built on the same plan. We, however, by giving a separate gable to each aisle have avoided that comprehensive mass of roofing so common in Germany, which, unless mitigated by a series of gables above the aisle windows and returned round the ends—as in the Brunswick churches—became an unsightly object totally destructive of architectural beauty. The church of St. Severus, at Erfurt in Saxony, which comprises five aisles of equal height beneath one mountainous mass of roofing, is a singularly unpleasant example of this treatment. Occasionally, as in the Dom at Erfurt, and in the minsters of Essen and Hameln, the aisle roofs are joined to that of the nave by a series of hipped gabled ones, and the effect is by no means ungraceful.

St. Mary on the Hill at Herford has a very curious roof to its nave, which is a *Hallenbau* with a gable over each aisle window. From one gable to another a roof—once tiled, now alas! slated—is carried transversely, the series of ridges necessitated by such an arrangement giving the building, when viewed from the tower, somewhat the appearance of a ploughed field.

This *Hallenbau* first appears in Westphalia early in the Romanesque period, as evidenced in the little chapel of St. Bartholomew at Paderborn—built by southern artists, under the auspices of Bishop Meinwerk during the first thirty years of the eleventh century. Considerably later are the nave of St. Ludger at Münster and the churches of Balne, Idensen, Kirchlindt, and Methler, while of Transitional specimens the naves of St. Nicholas at Warburg, the nave and transepts of the Grosse Marien Kirche at Lippstadt, St. Maria in Hohe at Soest—a small but exceedingly instructive building, St. John at Billerbeck—where the clustered

[1] This type of church does not seem to have found much favour in the Rhenish provinces, whose proximity to France led, no doubt, to the employment of the clerestory. The church of the Minorites at Aix-la-Chapelle, St. Leonard at Frankfort-on-Main, and the churches of St. Quentin and St. Stephen at Mayence may, however, be taken as sufficiently illustrative.

shafts of the arcades approach our Early English in gracefulness the two churches at Ober Marsburg, and that of Barsinghausen, are interesting, and their workmanship, of its kind, good. The most imposing examples of this class of building belong to the middle of the thirteenth century, and among these must be singled out as specimens of uncommon grandeur the minsters at Herford and Hameln, the church of St. Nicholas at Lemgo, and the nave of the cathedral at Paderborn. Such structures as Münster cathedral and the examples just quoted are architectural puzzles to the uninitiated. There is sufficient documentary evidence to show that these works were in progress during the greater part of the thirteenth century, and from this date they ought all to be in the pure Pointed style, but they are all so completely Transitional that in France it would certainly be said there was a mistake of quite a century in their dates. I allude to this as illustrative of the tenacity with which the Germans clung to primitive forms.

To the latter part of the same century must be assigned the nave of St. John's at Osnabrück, built in an early style (but with traceried windows) to harmonise with the lancet character of the square-ended choir, and the nave of the cathedral at Minden, one of the richest and best specimens of its age and class in Westphalia. Then to the first quarter of the fourteenth century belongs the graceful church of St. Mary on the Hill at Herford, while somewhat later are the colossal nave of the Marien Kirche at Osnabrück, the Wiesen Kirche at Soest, St. Lambert at Münster, the two churches at Bielefeld, the Stifts Kirche at Lemgo, St. Martin at Minden, and a host of others.

Apart from their ecclesiological interest many of these old Westphalian towns present features charming to the artist and lover of the picturesque. Münster (the capital) has a noble Prinzipal Markt, with the fronts of its lofty houses raised upon arcades, reminding one of the North Italian cities. It abounds, too, in narrow but delightfully picturesque streets full of quaint domestic architecture, and winding about as is usual with those in walled towns. Paderborn, another episcopal city, is, to the south of the cathedral, gloomy and commonplace; but on the opposite side, where a congeries of little streams forms the source of the river from which the city derives its name, the artist will linger long in admiration of a *pêle-mêle* of old timbered tenements dominated by the imposing grey stone steeple of

the vast if not gracefully contoured cathedral. The Rathhaus at Paderborn and that at Lemgo, another almost untouched old town on the line of railway from Herford to Hameln, are

THE DOM AT MINDEN : THE NAVE

(*Late ~~Twelfth~~ Thirteenth Century Westphalian Gothic*)

singularly fine specimens of the Renaissance. Minden, on the line from Osnabrück to Hanover, is also delightfully picturesque. It is hilly, and the frequent occurrence of long flights of stone steps is not unsuggestive of old Brussels.

Charming is many a Westphalian town from the shady walks which peaceful times have formed on the sites of the old ramparts. As a typical town of this class that of Soest will be found as pleasant as any for a brief sojourn, constituting with its numerous churches quite an epitome of the religious architecture of Westphalia. There is first the Dom—St. Patroclus—a vast rude eleventh century Romanesque pile, whose western tower of a later period, gabled on each side and supporting a well-proportioned octagonal spire of copper, forms one of the most conspicuous objects in all the views of the city. In close contiguity is St. Peter's, so close indeed that between the west front of the former and the east end of the latter only the main street intervenes. The nave and transepts of St. Peter's are respectively simple Romanesque and Transitional, while its parallel-triapsal choir is most graceful Early Geometrical Gothic. Next we have the little chapel of St. Nicholas, so remarkable on account of its early wall decoration, and divided down the centre into two aisles by a row of Romanesque columns and arches ; and St. Maria in Hohe, which, together with a considerable portion of what is now called the 'Reformed church,' is Romanesque of a type peculiar to Soest. The latter church is remarkable not only for its tall slate spire, which inclines considerably to the west, but for the windows of its south aisle and of its apse, which, transitional in style from the Early to the Complete Geometrical Gothic, partake of that plate-traceried character so frequently met with in France but rarely in Germany.

To the fully developed Gothic belongs the imposing choir and apse—long and aisleless—of the Minorite church, and somewhat later is the charming and in certain features similar church of St. Paul. Its square western tower, showing a greenish tint of stone left in the rough, and crowned by a low quadrilateral spire, and its nave, chancel, and apsidal sanctuary, remarkable for their gradual diminution in height and width, compose an agreeable architectural group. Some fine Late Middle Gothic stained glass is preserved in the elongated windows of this church, but it is eclipsed in splendour and quantity by that in the Wiesen Kirche. This is the 'show church' of Soest, and should be seen, if much else is left unvisited.

The tract of country lying between Westphalia and the North Sea, although doubtless fruitful in small churches interesting to the student of localisms, presents few of great size or architectural

importance. Of these the most worthy of notice are, perhaps, the cathedrals of Bremen and Verden, two episcopal sees of great antiquity, but both protestantised at a very early stage of the breach with Rome.

The nave of the Dom at Bremen shows a very simple Romanesque arcade of the eleventh century, surmounted in the thirteenth by a triforium almost equalling our own Early English in purity. On the south side these triforium arcades, which correspond in width with the bays below, are blocked, the aisle on that side being a low lean-to one. In the sixteenth century those on the opposite side were opened out into an aisle made commensurate in height with the nave, but in praise of whose architecture little or nothing can be said, the external elevation being one of the worst and weakest productions of Late German Pointed. With its two tiers of meagrely traceried windows and feeble pinnacled buttresses, it reminds one of our 'Commissioners' Gothic' of seventy years ago. The west front is flanked by gabled towers, supporting tall metal spires, which assist in composing a rather fine group in conjunction with the low Rhenish-looking octagon built of late years at the junction of the nave and choir with the transepts. Like many episcopal churches of its age, the Dom at Bremen was furnished with two choirs, one being to the east of the transepts and the other between the pair of western steeples. Whether the western choir had an apse I am not in a position to state with confidence, but the eastern one terminates rectangularly. In North Germany the square end seems to have been a by no means uncommon form in the early part of thirteenth century times, to which period this portion of Bremen cathedral must be assigned. It occurs elsewhere in Bremen than in the Dom.

A grand interior is that of St. John's. It forms on the plan nine squares supported by four noble piers quite Angevine in character, and all the vaulting is of the same height. There is thus a perfect square of magnificent proportions, with these imposing groups of columns in the middle. It is possible that Mr. J. P. Seddon had St. John's at Bremen in mind when designing his very striking church of St. James at the south end of Great Yarmouth.

The cathedral at Verden is a much more modestly dimensioned edifice than that of Bremen. Of the original church, the west front, with its low pyramidally capped towers, appears to be the sole remnant, the nave and choir having been rebuilt on the

Hallenbau plan in Complete Gothic times, with elongated windows filled with fairly good tracery in what we should style transition from Decorated to Perpendicular. The arches, stilted in the apse, spring from tall cylindrical columns, around which slender ones cluster. The choir aisles are continued round the apse, internally with pleasing effect, but outside such an arrangement in connection with an unclerestoried building is, as usual, most ungraceful, necessitating an extinguisher-like mass of roofing.

Ground much more *fertile en émotions* to the lover of church architecture lies just to the east of Westphalia after passing Hameln. Here, comprised within an irregular trapezium sloping in a south-easterly direction, is a group of cities replete with interest not to the ecclesiologist alone, but to the lover of the grand, the beautiful, and the picturesque—Hildesheim, Goslar, Brunswick (from which the Cistercian abbey of Riddagshausen, and the Benedictine one of Königslutter, each a noble specimen of Early German Gothic, should be visited), Magdeburg, Halberstadt, Quedlinburg, and Gernrode. Each being within a short journey of the other, a charming tourette may be arranged among them.

The ecclesiastical remains of Hildesheim are extremely numerous, not only from its former importance as a territorial episcopal see, but from the fact that several of its bishops were great patrons of architecture and the accessory arts, as testified by the valuable collections gathered together in the sacristies of the cathedral and the churches of the city. Internally the cathedral was ruined during the eighteenth century by the Italian mask which the vitiated taste of that epoch threw over it, but the carefully restored churches of St. Michael and St. Godehard may be seen in all the simplicity of their Romanesque style, which in this part of Germany is of a lighter and better order than that of Westphalia. It differs considerably too from the Rhenish school, but to all these, and to certain beautiful specimens of Complete Gothic remaining at Hildesheim in several secularised churches, I shall hope to recur in a later chapter. Few North German towns are richer in specimens of domestic architecture than Hildesheim, its streets presenting a veritable *embarras de richesse* to the student in this respect.

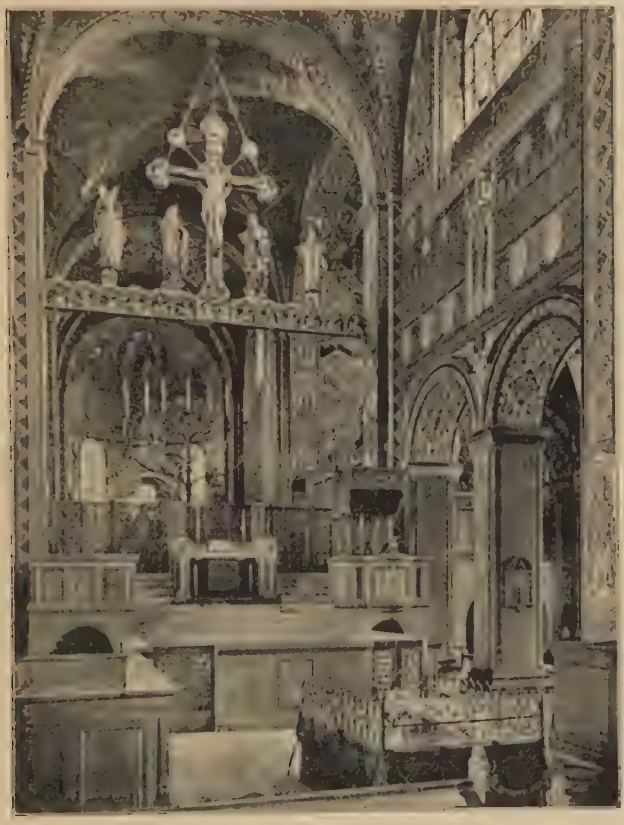
At Goslar there is much good rich Romanesque work, particularly in the Neuwerks Kirche—a peculiar feature of this and

other churches being that tall western screen façade or wall connecting two turrets, which, rising far above the roof-line, was perhaps intended by the builders of these edifices to impart to them an air of greater importance when viewed from a distance. The same feature—met with in certain parts of the Low Countries, as at Maastricht—occurs in the great church of St. Blazius at Brunswick, a simple solemn Romanesque pile with an interior rendered picturesque by the great elevation of its choir above the nave upon a crypt, and gorgeous by the frescoes with which

ST. BLAZIUS AT BRUNSWICK: SOUTH SIDE

almost every available space is covered. To the nave a five-aisled character has been given by the addition in Late Pointed times of an outer aisle, divided, in the case of the northern one, from the original aisle by simple cylindrical columns with pentagonal capitals. Round these slender shafts are twisted, imparting to the whole a singularly lithe and limber character. The main arcades have very plain square piers, each angle of which is scooped out to receive a slender shaft, a very frequent type of column in the Romanesque of Central Germany.

In the clerestory the windows are round-headed ones in couples, but the pair at the east end on either side was removed, probably in the thirteenth century, to give place to a very wide trefoil headed opening, somewhat disproportioned to the wall



ST. BLAZIUS, BRUNSWICK

(*Showing modern Wall Decoration and great Twelfth-Century Candlestick*)

space which it pierces. All these windows are filled with modern stained glass in an archaic style, the effect, taken in conjunction with the elaborate wall and roof decoration, being extremely rich.

The western screen façade of the Dom at Brunswick is,

like those of most of the other churches in the city, of a rich Gothic character, but the octagonal turrets flanking the portion rising above the roof line, albeit shorn of their original height, seem much better proportioned to the building than those of St. Catherine's and St. Andrew's churches in the same city. These are structures of the 'hall' class, and really of very noble proportions, but seeming low from the preternatural elongation of their façades, whose upper portion is usually relieved by a large unglazed window of Middle Pointed character beneath a gable. Commensurate in depth with one side of the flanking turrets, an extremely pretty effect is sometimes produced by the interlacing tracery of this central portion of the façade which serves as a belfry.

To the student of the manner in which work of the fourteenth and fifteenth centuries has supplemented or has been engrafted upon Romanesque, those two great basilicas of Henry the Lion at Brunswick—St. Blazius' and St. Martin's churches—are most interesting and instructive. In their original late twelfth century state these two buildings must have presented a very similar appearance. Each had a west front of the local type rising high above the body of the edifice and flanked by pinnacled turrets; an aisled and clerestoried nave, with round-headed arches and windows, but pointed vaulting; transepts, choir, and apse. At St. Blazius the alterations were effected at two different periods, viz. in 1340 and 1469—by removing the walls of the aisle as at Hildesheim cathedral, and adding an extra one in the style of Pointed then prevalent, the original basilican outline remaining almost *in statu quo*. At St. Martin's the change was so radical that at a first glance the church appears to belong exclusively to the Complete Gothic period. The arcades opening into the lean-to roofed aisles were, together with the clerestory, entirely removed, and the walls of the aisles carried up to the level of the reconstructed nave arches, thus converting the church from a basilica into one of the 'hall' class.[1] Still, drastic as was the treatment meted out to it, St. Martin's with its tall aisles and richly traceried

[1] In this church the nave arcade, like that at St. Blazius, was composed of round-headed arches arranged in pairs between each great vaulting pier, and springing from square columns with niched angle shafts. If the reader will refer to the illustration of St. Martin's on page 130, he will observe the manner in which the responds of these coupled arcades were left when the great works of reconstruction took place.

gables, which, surmounting the windows, are continued round the apse, with its beautifully sculptured Priest's, Baptismal, and Bride's doorways, and its graceful chapel of St. Anne—a domed octagon projecting from the south side—groups very pleasingly with the late fourteenth century Townhall. The western screen façade alone escaped the general alteration and therefore remains a most valuable specimen of its age and class. St. Blazius had such a façade, but the upper portion of it was destroyed by lightning only a year after its completion, and was not restored till the thirteenth century. Even now the turrets remain unfinished, but, as I have already remarked, it appears in this state to be well proportioned to the building.

One of these screen façades is encountered in the cathedral of Magdeburg, a church of the first class, and in every way befitting the dignity of an archiepiscopal see which had six bishoprics—Naumburg, Merseburg, Meissen, Brandenburg, Lebus, and Havelberg—suffragan to it. The choir, begun in 1208, after a fire which entirely destroyed the church founded by Otho I. in 963, presents us with an example of Early German Gothic unrivalled as uniting purity and boldness, while in proportions it approaches more nearly to the great contemporary French specimens, which it resembles in the disposition of the chevet with its procession path, triforia, and corona of chapels. Much of the detail too has a decidedly French character, pointing to the supposition that its designer had paid a visit to some of those noble choirs that were rising contemporaneously on Gallic soil, but Germanisms here and there force themselves on the visitor, sufficiently bespeaking the architect's nationality.

The most graceful portions of this truly colossal church are the choir and transepts, which were partly completed in 1234, and did the elongated windows of the clerestory but retain their original tracery, we should be in possession of a specimen of Early German Gothic comparable in grandeur of proportion, if not in actual purity of detail, with that of the churches in the Domaine Royal, or with our own Beverley, Lincoln, and Worcester.

Although the thirteenth century had entered upon its seventh decade ere the nave was commenced, the same idea was preserved in the arcades, where the foliaging of the attached shafts is invested with a boldness that is almost Romanesque. But by this time the French feeling had passed away, so the architect, perhaps deeming the triforium a mere *objet de luxe*, increased the breadth

and height of his arcades, and dispensed with the intermediary stage altogether, advantage being taken of its omission to lengthen the clerestory windows for the better display of stained glass, which had now reached its excellence. Of these windows, two were given to each bay, and when glowing with the pictured story, as doubtless they once did, they must have presented an appearance truly magnificent. Much exquisite detail of a more

MAGDEBURG CATHEDRAL: THE CHOIR

delicate character can be seen in the capitals to the vaulting shafts of the aisles. These are of great breadth and height, and outside present a series of transversely gabled roofs.

More fortunate in the retention of its mediæval vitreous decoration has been the Dom at Halberstadt, a building which, if desiderating richness in the upper portions, and badly planned as regards the aisle encompassing its chevet, abounds in much

fine detail of the best Complete Gothic. Like the Dom at Magdeburg, that of Halberstadt approaches the French type as regards height more nearly than any other church in Central Germany, while it possesses in common with that structure a solid roodloft of great richness and splendour, besides choir fittings left much as they were when the citizens first embraced the Reformation. The windows of the single chapel opening

INTERIOR OF THE CHURCH IN THE CASTLE AT QUEDLINBURG

from the procession path, and many of those in the choir and its aisles, glow with magnificent old glass, and in the *Schatzkammer* an aisle built against the southern one of the nave is a splendid collection of church plate and vestments gathered from the various sacristies in the city. But to this, and other interesting buildings briefly touched upon, I shall have now and again to recur in these pages.

Within easy reach of Halberstadt is Quedlinburg, where the commandingly situated church of the Castle—formerly the residence of the Abbess, who, like those of Essen and Herford, was a princess of the Empire—forms one of a remarkable series of basilicas which seem to have had those of early Christian Rome for their prototypes. With it may be classed the Liebfrau Kirche at Halberstadt, the churches of St. Michael and St. Godehard at Hildesheim, and the conventual churches of Gernrode and Hecklingen, all of them works of this class of from tenth to twelfth century Romanesque. As a whole, Quedlinburg is perhaps less valuable than Gernrode or Hecklingen, in that its original Romanesque eastern limb and apse has been supplanted by one in the Complete Gothic style, not of the highest order, but endowed with great dignity by its elevation upon a crypt at the summit of some two and twenty steps above the floor of the nave.

Besides the two flat-roofed basilicas of Gernrode and Hecklingen—also accessible from Halberstadt—Saxony, upon whose architecture we must now dwell for a brief space, contains numerous specimens of the Romanesque style. Most of these are in an excellent state of preservation, while some are in ruins.

To the tenth century belong the churches of Ilsenburg (950), Frose (954), and Drübeck (995); to the latter part of the next century St. Nicholas at Eisenach and St. Ulrich at Sangershausen may be referred; and early in the twelfth was begun (*c.* 1105) the great Cistercian church of Paulinzelle, with its parallel-triapsal choir, its transepts, apsidal on the eastern side of each, and its eight-bayed nave, now alas! nearly all ruined. Already of great length, it was considerably extended westward between 1150 and 1160 by the addition of one of those gigantic ante-naves or narthexes constituting so important a feature of such Burgundian monastic churches as Vezelay and Tournus, and with one of which the *ci-devant* magnificent abbey church of Cluny was provided.

In Saxony a similar arrangement existed in the church, likewise ruined, of Thal-Bürgel (*c.* 1130–1140), where the doorway leading from the narthex into the nave proper was styled the *Himmelspforte* (Gate of Heaven). There are, however, sufficient remains of these two great abbatial churches to permit of our forming an idea of their former splendour, and to place beyond any doubt the leading features of two structures which in architectural magnificence emulated the Burgundian examples above alluded to.

Ranging from 1130 to 1190 is an exceedingly interesting and

THE ABBEY CHURCH AT GERNRODE : FROM THE NORTH-WEST .

but little known cluster of later Romanesque buildings, among which must be named Vessera (1130), Laussnitz (1140), Zinna (1170), Wechselburg (1174), Dobrilugk (1180–90), and the church on the Petersberg near Halle. Then we have such gems as the cloisters at Ilsenburg, the double castle chapels of Landsberg and Conradsberg, the west front of the church at Geithayn, with its pair of steeples almost overtopped by the gigantic Late Gothic church in its rear; the chapel of the Holy Sepulchre at Görlitz; the splendid doorway of the Neumarkts Kirche at Merseburg; the Golden Portal at Freiberg in the Erzgebirge; and the crypts of Merseburg, Zeitz, Gernrode, Göllingen, and Naumburg.

The Romanesque architecture of Saxony, developed as it was in a purer and more independent manner, is, generally speaking, of a much more refined character than that of Westphalia, recalling in certain details the Byzantine of the Roman basilicas, while the eastern elevations of the churches of Gernrode, Hecklingen, Querfurt, and Wechselburg are reminiscent of Lastingham in Yorkshire, to take a solitary example. All these churches bear a very striking resemblance to one another, being cruciform in plan, with a small apse projecting from the eastern side of either transept, in addition to the main apse, which, as a rule, is less high and broad than the choir proper, and from which, as a feature, it is quite distinct.

Considerable variety is observable in the arches and columns of the Saxon Romanesque churches, from the Doric simplicity of St. Ulrich at Sangershausen, where the work reminds one of the eastern part of St. Alban's cathedral, to the more exuberantly ornamented arcades of Gernrode, Paulinzelle, and Thal-Bürgel. The triforium rarely appears. An example, however, occurs at Gernrode and Arnstadt on a somewhat dignified scale, while at Hecklingen—where the piers supporting the simple round arches are alternately a cylinder and an elongated square block with a slender shaft niched in each angle—a triforium has been contrived within the south aisle of the nave upon pointed arches somewhat after the manner in which galleries used to be thrust between the arcades of English naves in days gone by. This triforium at Hecklingen—a most interesting, and, I believe, unique arrangement—communicates with a deep western gallery or internal narthex, extending into the nave to the depth of the first two bays, besides the short space flanked by the western steeples. Such deep western galleries are of frequent occurrence in German

churches to which some collegiate or conventual body was attached.

The church of Hecklingen is interesting to the student of sculpture, who will be gratified by the angelic figures which fill the spandrels formed by the arches of the main arcade. The roofs throughout the building, except, of course, those of the apses, are flat, and of the simplest wooden character; indeed, roofs of this description in the Romanesque Saxon churches built between the tenth and thirteenth centuries seem to have been the rule. Stone roofs are, however, found at Sangershausen and Dobrilugk, which appear contemporaneous with the buildings themselves, but in such churches as Gernrode, Quedlinburg, the Liebfrau' Kirche at Halberstadt, and at Hecklingen, we find no preparations for future groining.

The Liebfrauen Kirche at Arnstadt has a twelfth century Romanesque nave, vaulted in the thirteenth. Here the graceful banded vaulting shafts and the pointed groining ribs contrast strangely with the simple severity of the nave elevation, which, in this instance, comprises a triforium stage of good dimensions.

At Wechselburg the late groining must be considered a very questionable improvement, as, prior to its introduction, that church—remarkable as possessing a roodscreen of very early character, curiously located at the chord of the semi-circular apsis—must have presented a typal specimen of a Saxon Romanesque basilica.

As in other parts of Germany, the round arch lingered long in Saxony after its disappearance from the architecture of France and England. This is exemplified in the nave of the Dom at Naumburg (1205–1240), where the vaulting arches and those of the arcades are pointed, while the round arch is retained in the clerestory and transepts. This and the western steeples of St. Blazius at Mühlhausen afford, *inter alia*, interesting illustrations of a style which, did it lead to any perfected one, we might denominate Transition, but which, as I have already pointed out, is perhaps more appropriately styled 'German National of the first half of the thirteenth century.'

The western portions of the ruined church at Mildenfurt must have presented one of the best and purest specimens of Early German Gothic free from Romanesque influence, if Puttrich's restoration of it in his 'Architecture of Saxony'[1] is to be credited,

[1] *Denkmäler der Baukunst des Mittelalters in Sachsen.*

but it is difficult to point to any specimens of pure Early Gothic art in Saxony more extensive or important than the choirs of St. Blazius at Nordhausen and the church of Nienburg on the Saale ; the Marien Kirche at Grimma ; the western choir of the

ST. MARY AT ARNSTADT

(*A Romaresque Nave with Early Pointed additions*)

Dom at Naumburg, and the vaulting shafts and main ribs of the nave at Arnstadt.

Examples, however, of the Complete Gothic, whether in its Geometrical or Flowing phase, are by no means wanting in Saxony. To a high place must be assigned the elegant cathedral of Meissen, so charmingly placed on an eminence above the Elbe.

a short distance below Dresden. Its elongated aisleless choir, terminating in a graceful pentagonal apse, dates from about 1235 ; the nave, one of the most pleasing structures of the 'hall' class in Germany, is referable to the period comprised between 1312 and 1342, and with its beautiful arches and groining ribs, starting from slender attached shafts, is suggestive at a first glance of our own Bristol cathedral.

Somewhat similar in style is the lofty five-aisled nave of St. Mary at Mühlhausen, a structure in which, viewed from the north-east, the various parts blend most charmingly. There are transepts—not, however, projecting beyond the line of the nave aisles, with their picturesque series of gables—and then comes the choir, to which the five-aisled arrangement does not extend. Each choir aisle terminates apsidally, as does the main choir, which shoots out beyond them, thus completing a very satisfying architectural group.

The nave of the church at Nienburg, on the Saale, is another of the *Hallenbau* class, and, with its tall piers, composed of a cylindrical and four slender shafts, was no doubt copied from that of St. Elizabeth at Marburg.

The choir of the Frauen Kirche at Arnstadt, where the columns are formed of clustered shafts, may also be cited as a favourable example of Complete German Gothic in its earlier phase.

At Erfurt, the grandly situated lantern-like aisleless choir of the Dom, its triangular northern portal, and the adjacent sacristy, are beautiful works of the fourteenth century. The unclerestoried nave of the fifteenth century is not altogether satisfactory, but in the cloisters the work of more than one phase of Complete Gothic may be studied with profit and delight. In juxtaposition is the church of St. Severus, constituting with the Dom an imposing assemblage of architecture, but not happy when it comes to be closely examined, consisting, as it does, of a nave with double aisles comprised beneath one mountainous mass of roof.

Down below in the town—which, by the way, abounds in charming bits of architecture, ecclesiastical and civil—are the three great churches of the Dominicans, Franciscans, and Augustinians. The two former lie parallel, with the length of a street between them, the most remarkable points in each being the height of its lean-to aisles, the clerestory, and the immensely long unbroken stretch of roof. The graceful octagonal bell turret at the side, denoting where the nave joins the choir, is a feature charac-

teristic of the restrictions under which these three remarkable structures were built.

These two great Erfurt churches and that at Schulpforta, of which an excellent view can be obtained from the train just

ST. MARY AT ZWICKAU

(*Specimen of Late Gothic of Saxony*)

after leaving Naumburg in the direction of Erfurt, afford almost the only instances of the use of the clerestory during the Complete Gothic epoch in Saxony. Rare as this feature is in churches of the latter part of the thirteenth and the first half of the fourteenth centuries, it disappears altogether from those of the two

succeeding ones, among which must be mentioned the three noble and spacious churches at Halle, St. Andrew at Eisleben, St. Mary at Bernburg, St. Nicholas at Zerbst (with its nine-sided chevet), St. Peter at Görlitz, and St. Mary at Zwickau. The last-named two churches must be considered the most majestic and substantial built during the decadence of Gothic art in Germany. In the majority of these churches the clustered or compound pier is replaced by the octangular one, capless, and into which the vaulting ribs either die off, as at Zwickau and Görlitz, or are brought down on to small corbels, as in certain of the Magdeburg churches, St. Ulrich at Halle, St. Andrew at Eisleben, and in one of those built by the Mendicant Orders at Halberstadt.

Much of the Late Gothic work in Saxony is of excellent character, among the *admiranda* being the south transept doorway of St. Mary at Mühlhausen, one at Jena, and the west front of the church at Saalfeld.

Allusion has been made more than once in the course of this sketch to the cathedral of Naumburg, which lies on the line of railway from Halle to Erfurt. Although not of imposing dimensions, this is one of the most interesting churches in Germany, presenting, as it does, a specimen of every phase of Gothic. It consists of a 'Transitional' nave, with clerestory and transepts—doubtless inserted between two older choirs, or apses, both of which have been rebuilt at later periods,—four towers, and a large cloister and other environments on the south side, to match which on the north there was another cloister, over whose site the main street of the city now passes. Evidently the Naumburgers liked duplicates, for in its original state the church possessed, or was designed with—for one of the western steeples was only completed quite lately—two pair of steeples, two choirs, two rood-screens, and two cloisters.

In the crypt, Romanesque of a rich character may be studied; to the same period must be assigned that portion of the eastern choir flanked by the towers. The nave and transept belong to the Transitional style of the early thirteenth century; the 'western choir,' with its graceful roodscreen, is excellent pure Gothic of 1245–72, as are portions of the flanking towers; the eastern choir, with its triangular east end, is good Geometrical of the early part of the fourteenth century, while to the fifteenth belong the upper stages of the two eastern towers and those of the north-western one.

The whole of the south-west steeple above its ground storey, which is commensurate in height with the wall of the choir, is modern, being one of the last works undertaken in connection with a scheme of restoration, somewhat drastic, but one which has no doubt brought back the building from the deformities of a corrupt era to something of its pristine solemnity.

In Hesse are the interesting churches of Haina, Frankenberg, Grünberg, Wetter, Alsfeld, Wetzlar, and Friedberg, for all of which that of St. Elizabeth at Marburg has in part served as a model. This elegant edifice was built to contain the shrine of St. Elizabeth of Hungary, and also to serve as a church for the Knights of the Teutonic Order, by the Landgrave Conrad, her brother-in-law and their Grand Master. St. Elizabeth was canonised March 27, 1235, and the church was commenced August 12 of the same year. It was finished in 1283 and the Knights continued to use it from that time till 1809, when the Order was dissolved, but pilgrimages to the shrine were stopped in 1539 by order of Philip, the Protestant Landgrave of Hesse.

The twofold object which the founder had in view was skilfully seconded by the architect. For the accommodation of the Knights he provided a long choir extending across the transepts and fenced off from the nave and the western arch of the crossing by a tall roodscreen. This was made without doors in order the more effectually to separate the choir of the Knights from the pilgrims who should flock to the shrine of St. Elizabeth in the north transept, for whom an altar was especially erected in the nave on the western side of the above-mentioned screen. This is still *in situ*, surmounted by the rood and its attendant figures, and is one of the most remarkable in the country.

Built of a grey-red sandstone, agreeable in colour, and in a good state of preservation, St. Elizabeth's at Marburg is important as being one of the earliest specimens of German Gothic perfectly free from Romanesque influence, and on that plan of a nave and aisles of the same height which subsequently became so popular.

No doubt the architect was inspired by such great contemporary French churches as Amiens and Rheims, but its German origin is proclaimed by its transverse-triapsidal plan and in that double-storeyed arrangement of windows which inclines one, at a first view, to the belief that the aisles are subdivided by constructional galleries after the manner of the Rhenish Männerchöre. Such, however, is not the case, the noble

columns—cylindrical ones with four slender shafts attached—soaring up from the floor quite isolated. There is no central tower, the four roofs of the nave transepts and aisleless choir meeting in a flèche, but at the west end there is a pair of towers surmounted by stone spires upon whose contour it is hardly possible to bestow commendation. The style of the church itself

ST. ELIZABETH AT MARBURG : THE NAVE

is what we should term Transition from Early English to Decorated, as evidenced by the absence of foliations from the lights and circles of nearly all the windows, but in its west doorway we have a singularly lovely specimen of German Complete Gothic. To an English eye the jambs perhaps desiderate enrichment, and the mouldings between the shafts are lacking, but the arch itself

is the *ne plus ultra* of mediæval refinement, with its double row of fresh, bright, stone-foliaged ornaments, and its exquisitely sculptured tympanum. This latter is diapered, half of it with the vine and half with the Rosa Mystica, amid whose gracefully trailing branches and tendrils the Blessed Virgin holding the Divine Infant is embowered, and towards whom on either side an angel tosses a thurible.[1] The church stands quite free with an open thoroughfare all round it, and its general appearance is very graceful, the hipped gabled roofs covering the side aisles contributing towards this result, which, had the one-span roof usually adopted in churches of the unclerestoried class been employed, would have been much less so. The upper tier of windows is divided from the lower by a projecting cornice, forming a passage-way right round the church and cutting through the intervening buttresses. This was probably introduced for the convenience of processions when the relics of St. Elizabeth were displayed in pre-Reformation days to the assembled pilgrims below. The stained glass in the windows of the eastern apse, the stone reredos—a most valuable example, the foliaged ornament upon the shrine of St. Elizabeth, and the roodscreen are, quite apart from the church itself, deserving of the most careful study.

If this church of St. Elizabeth at Marburg pleases the admirer of symmetry and eurhythmia, that at Wetzlar, a little lower down the Lahn, will assuredly charm the artist by its picturesque grouping of parts and admixture of styles which represent each phase of German Gothic. The west front with its north-west tower is Romanesque of the twelfth century. Next in point of date is the deep eastern limb, which, although not free from a *soupçon* of the Romanesque discernible in the corbel tables, is a work of the middle of the thirteenth century, the windows being graceful ones of two lights with cusped circles by way of tracery. This eastern limb consists of a choir of two bays with clerestory and lean-to

[1] Little inferior in beauty to this western doorway of St. Elizabeth's at Marburg is the southern one of the church at Friedburg, one of those pieces of detail work in which the Germans showed themselves adepts. Its pointed arch is surmounted by a straight-sided canopy flanked by pinnacles, and between it and the square head of the actual doorway is a sculpture of Our Lord, with two figures—probably those of the Blessed Virgin and St. Joseph—in adoration. There are no jamb-shafts, the moulding being composed of a continuous series of forty small four-leafed ornaments which produce an effect of much richness. An exquisite outline engraving of this doorway is given by Moller in his *Denkmäler der Deutschen Baukunst.*

aisles—an unusual feature in Germany, a sanctuary of one bay, and an hexagonal apse, each of its sides being surmounted by a gable, whose surface is enriched in the Rhenish fashion with arcading. The manner in which these acutely pointed apse gables are connected with the main roof of the choir is exceedingly picturesque, as indeed is the roofing throughout the church. The south transept with its spire-crowned turrets is good Geometrical Decorated. The northern one is more ornate, its front and sides being pierced by long windows, whose arches are placed beneath straight-sided canopies, having their surfaces richly traceried. The buttresses are similarly decorated, and thus an appearance of great richness and beauty allied with boldness is imparted to this portion of the church. The tops of the canopies surmounting these transeptal windows—of which I should have remarked there are two on the northern and one on the eastern and western sides respectively—are abruptly cut off by the eaves of the roof, which, springing up spirally, usurps the place of the ordinary stone gable, a by no means unusual circumstance in Germany.

Both transepts and nave are much loftier than the choir. The nave, retaining Romanesque in its lower portions, is, like that at Marburg, unclerestoried, and very imposing internally, as indeed is the whole church, which enshrines an exquisite rood-screen and other furniture of interest. About the middle of the fourteenth century the idea of lengthening the nave seems to have been entertained, and in 1366 the foundations of a western façade to be flanked by towers were laid some fifty feet in advance of the old Romanesque one. The south-west tower was carried on to completion, and capped with one of those nondescript fantastic roofs so common on the Continent, but the northern one, together with the central portion of the front, was abandoned after each had attained to half its destined height. Thus we are regrettably in possession of little more than a fragment of what might have been not only one of the most imposing western façades in Germany, but, to judge from the sculptured imagery of the western and southern portals, one of the best pieces of work of the Later Complete Gothic epoch in the country.

In striking contrast to this church at Wetzlar, with its picturesque assemblage of parts and intermingling of styles, there stands in the Duchy of Nassau a cathedral to which I have already made passing reference, that of St. George at Limburg-

on-the-Lahn. Its commanding situation on the summit of a perpendicular rock on the south bank of the river, raising it above the town and every adjacent object, and reminding one not a little of our own Durham, contributes materially to its imposing appearance.

Begun in 1213 and finished in 1242, Limburg cathedral is indisputably, both within and without, a monument without a rival of that mingling of the round-arched and pointed Gothic to which Rhenish Germany held with such tenacity long after the disappearance of the former from the architecture of other localities and countries. Indeed, so thoroughly typical a building of its age and class is Limburg cathedral that I have selected a view of it, taken from the north-west, as a frontispiece to this volume.

The plan of this church is simple, embracing a nave of three great vaulting compartments—the most western one of which is covered externally by the towers, transepts, and an apsidal choir, round which runs that not very generally Teutonic feature—a processional aisle with chapels, not radiating from it on the ground plan but scooped out as it were in the thickness of the wall, after the fashion of those in certain Romanesque churches of Westphalia. The pair of massive towers, gabled on each side and crowned with those short quadrilateral spires that seem to harmonise so admirably with the scenery of the Rhineland; the slenderer pair strengthening either transeptal façade; and the central spire-crowned octagon, unite in forming a group of seven steeples probably unrivalled for combined grace and majesty.

Limburg is by no means a large cathedral, yet by a judicious attention to internal proportions the architect contrived to secure for it an appearance of great size. This was partly accomplished by dividing the elevations of the nave, choir, and transepts into four storeys, viz. the arches opening into the aisles, the triforium, a secondary triforium composed of a series of small blind wall arcades, and the clerestory, the last named as well as the lantern being the only parts of the church in which the round arch is employed. The vaulting is throughout pointed, and the columns supporting its ribs are arranged in graceful clusters of slender shafts with well-foliaged capitals, so that while externally it has much of the appearance of a Romanesque building, Limburg cathedral may be said, as regards its interior, to rival such North-Eastern French contemporaries as Laon, Noyon, and Senlis in

LIMBURG CATHEDRAL : JUNCTION OF NAVE AND SOUTH TRANSEPT

point of Early Gothic purity. In common with these three noble churches, St. George at Limburg possesses a feature which, it is impossible not to feel, has been borrowed from one or other of them. I refer to the triforium gallery, which, approached by charmingly arcaded stone staircases formed in the thickness of the aisle walls, completely encircles the church. Variety is observable in the treatment of the arcades filling the main arches, which are little if any lower than the bays below. In the nave each arch of this triforium has two lancet-headed openings, the tympanum being left unpierced, but relieved by frescoes, restored during the very excellent works of reparation and embellishment carried out in the church some thirty years ago. In the transepts and choir these arcades are arranged in the form of tripled lancets, the central one, much stilted, rising far above the one on either side of it and almost touching the containing arch. Situated as it is at only a moderate height above the floor of the church, this triforium gallery, called from its appropriation to the male sex at service the 'Männerchor,' can be used far more conveniently for public worship than the more elevated ones of France and England, and as I once attended High Mass at Limburg in this part of the cathedral I can speak from experience as to its utility.

Although isolated examples of the triforium may be met with in other parts of Germany, as for instance in a Romanesque form in the nave of the church at Arnstadt in Saxony, and in an Early Gothic one in the choir of the cathedral at Magdeburg, it may safely be affirmed that the use of this storey was confined to one particular part of the country—the immediate vicinity of the Lower Rhine, and to one brief period of architectural history—the first half of the thirteenth century. Another observation applicable to these galleries is that they are, for the most part, found only in churches of moderate dimensions, as, for instance those of Neuss, St. Maternus Cologne, Sinzig, Heimersheim, Andernach, St. Mary Coblentz, Limburg, Boppart, and Bacharach. In the more considerable churches of the same locality and date we find them less generally adopted, from which one is led to infer that their provision originated in some measure in a want of space, and not in an excuse for the introduction of a merely ornamental feature.

CHAPTER II

GENERAL SKETCH OF NORTH GERMAN CHURCH ARCHITECTURE (*continued*)—THE BALTIC PROVINCES

From their great size and importance in the architectural history of Europe, it is necessary to devote a separate chapter to the consideration of a very large group of churches comprised within a trapezium whose lines, if traced on the map of Germany, would extend from the mouth of the Elbe to Dresden and Cracow on the west and south, and from Cracow to Königsberg and along the Baltic coast to Lübeck on the east and north—a vast series of sandy plains where, from the scarcity of stone, brick was necessarily called into requisition to a very great extent. In the hands of a people like the North Italians, or of the country about Toulouse, such a material was invariably handled with great skill, but the Northern Germans being of all European nations the least artistic, it is impossible to shut one's eyes to the fact that, despite their imposing dimensions, the majority of these brick churches so proudly dominating the cities and towns of the North and North-Eastern provinces of Prussia—Mecklenburg, Pomerania, Brandenburg, and Silesia—are vastly inferior, not only in detail, but in planning and construction, to those of Lombardy.

But if the ecclesiastical edifices of this comparatively unknown and little visited part of Germany are deficient in grace of outline and purity of detail, it must be admitted that they possess a considerable share of spaciousness and majesty, raised as they were chiefly during the predominance of the Hanseatic League in the fourteenth and fifteenth centuries, when their cities, like those of the Low Countries, had reached the zenith of their importance and prosperity. Nor are the many curious instances of modifications they present, owing to the material employed, the least interesting points in their construction.

To some extent, the architectural shortcomings of the North-Eastern German churches are compensated for, either by the abundance of rich mediæval and post-Gothic furniture that they still enshrine, despite the Reformation, which was perhaps more eagerly embraced here than in any other part of Germany directly the standard of revolt was raised, or by the monuments which in some instances encrust their walls. Many of these latter are exceedingly ostentatious, nay, vulgar, yet they supply what is wanting since the whitewashing to which not a few of these majestic brick interiors have been subjected—a touch of colour.

There are no instances of so extensive a use of brick for ecclesiastical purposes during pre-Reformation times in our own country, but in the churches of the latter part of the seventeenth, and in those of the eighteenth centuries, it was laid very largely under contribution. Red brick was frequently used by Wren when rebuilding the churches of the City after the Great Fire, and it was exposed a few years ago in the choir vaulting of St. Paul's Cathedral, when Sir W. Richmond commenced his mosaic decoration.

A very large proportion, too, of the Gothic and Grecian churches built during the reign of George IV. under the Million Act, and of those erected by the Metropolis Churches Fund under Bishop Blomfield during the early part of our late Queen's reign, are of brick, but the material was of the homeliest character, and was used, even by Pugin in his cathedrals of Birmingham and Lambeth, in the most inartistic fashion. Indeed, it was not until our architects began to travel and to expand their ideas, aided in an eminent degree by the writings of Mr. Ruskin, that we awoke to the many beautiful forms which, in plastic hands, brick could be made to assume.

I must not, however, omit to mention a few early and much more intelligent examples of the use of brick, as, for instance, Butterfield's church of St. Thomas at Leeds, his costly work in Margaret Street—excogitated about the same time (1848-50), the west front of the Roman Catholic church at Islington, and a church built in 1840 by Wild—Christ Church, Streatham, which was singled out by Ruskin as displaying 'the most perfect example of Byzantine within my knowledge, a gem of its kind, and well worth a visit.'

It was, however, Street's tours among these old North German towns of the Baltic provinces, and the subsequent valuable

papers read by him before the Ecclesiological and other architectural societies, that gave an additional impetus to the use of a material which, if homely, was capable of producing the most beautiful effects when skilfully manipulated. In these papers their accomplished writer showed that the brick architecture of Northern Germany, taken in conjunction with the superior exhibition of it in the Lombard States, defined very distinctly the extent to which brick and terra-cotta are admissible in good architecture. And this he made patent to us very soon after in such works as All Saints, Boyne Hill, St. James the Less, Westminster, St. Saviour's, Eastbourne, and St. Mary Magdalene's, Paddington.

Those familiar with the remarkable series of North German churches, concerning which I am about to offer some brief and generalising remarks, will have observed that brick when used for mouldings was always effective, but, with a few notable exceptions to the contrary, whenever it has been laid under contribution for tracery or carving, it may be said to have demoralised the whole work.

Starting at the north-west corner of our trapezium, we find Lüneburg. Next, a little to the north-east, comes Lübeck, and then, keeping close to the indented shores of the Baltic, Ratzeburg, Schwerin, Wismar, Rostock, Stralsund, Greifswald, Anklam, Prenzlau, Stettin, Stargard, Colberg, Danzig, Marienburg, Frauenberg, and Königsberg.

Following the courses of the mighty Elbe and Oder, with their tributaries—the Havel and the Neisse, much interesting brickwork is encountered at Havelberg, Stendal, Tangermünde, Jerichow, Brandenburg, Frankfort, Breslau, and Neisse. Then in addition to these there are innumerable churches in places lying off the beaten track, which could only be visited by those with over-much leisure or a desire to investigate thoroughly the architecture of so interesting a region.

Of the several handsome and interesting churches lifting their tall spires above the picturesque roofs of the old city of Lüneburg —which, like Herford in Westphalia, and our own Abingdon and Bury St. Edmund's, is one of a class that grew up under the protection of some wealthy and important conventual establishment—the Johannis Kirche is the largest and most architecturally valuable, though no portion is apparently earlier than the fourteenth century. Built entirely of red brick, within and without, it con-

sisted originally but of a nave and two aisles of equal height, all under one slope of roof, and a western tower of great size, the aisles being prolonged against its north and south sides, thus imparting additional dignity to the western façade. Another, but separately gabled, aisle was afterwards built on either side of the nave. Low, lean-to ones, comprising a series of chapels, were inserted at other times between the buttresses. The plan, exclusive of the tower and the parasitical chapels, is as broad as it is long, and terminating as nave and aisles do in shallow pentagonal apses, may be termed parallel cinq-apsidal. Externally no division between the nave and choir is apparent, but inside the two easternmost bays have galleries formed within them, the groined portion below serving as sacristies, etc., while that above is not only productive of much additional accommodation, but constitutes a remarkably picturesque feature in the internal arrangements.

Extremely imposing are the four rows of columns supporting the groined roofs of the nave and its double aisles. They are great cylinders of brickwork, from which, at a considerable height from the ground, moulded brick shafts are corbelled out, and run up to support the groining-ribs. In the series of arcades separating the inner from the outer pair of aisles, the arches either die off into the column—a great portion of which is continued on until it intersects the groining somewhat unpleasantly, as in the Late Gothic church of Zwickau, in Saxony—or rest upon a rude abacus at its top.

The brick tower, a solid and purposelike piece of architecture, gabled on each side and supporting a tall copper spire, forms a remarkably fine termination to the broad thoroughfare known as Am Sande, as will be seen from the accompanying illustration. Following German custom, it is quite unbuttressed, and the simplicity of its lower portion, evincing that its architect was not afraid of an expanse of almost entirely unrelieved wall, gives additional value to the richer storeys above. The gables which crown the tower are filled in on the east and west sides with brickwork patterned in the form of roses, the three triangular spaces formed by the circle within the gable being most charmingly cusped. The north and south gables have arcading in five panels, and the general effect of this solid decorative work is exceedingly good, mitigating as it does to a great extent the prevailing sternness of the mass, which at a first glance might be

LÜNEBURG : THE AM SANDE, WITH CHURCH OF ST. JOHN

taken for Romanesque. Indeed it is so in contour, differing but little from the type of steeple prevalent in Westphalia as early as the middle of the twelfth century, and which seems to have reproduced itself throughout Northern Germany during the best Complete Gothic epochs.

In this part of Europe the Reformation appears to have been accomplished without those terrible acts of iconoclasm which accompanied it in the Low Countries and Scotland. Consequently the churches both in Lüneburg and in Lübeck teem with mediæval furniture of all kinds; of especial magnificence being the great Memling polyptych, and the crucifix upon the roodbeam in the cathedral of the latter. This is a long and not very lofty building, partly Romanesque of the middle of the twelfth century and partly Complete Gothic, but, excepting the great porch which adjoins the northern transept, of no very high order, and certainly not improved by the extensive whitewashing to which it has been subjected. The porch, about the best piece of architecture in Lübeck, is remarkable as being the one remnant of thirteenth century workmanship now left in the city, and as stone enters into its composition quite as largely as brick, the inhabitants are extremely proud of their *Steinerne Vorhalle*, as they call it. The shafts are of marble, and the arches and groining ribs are all of stone, while on the exterior the latter material enters very largely into the composition. The whole is a most refined and beautiful piece of work, though not altogether free from a *soupçon* of the National German style, as evidenced by the shallow arcading in the great gable.

The most curious feature of Lübeck cathedral, and one which is common to all the churches of the city, is its fenestration. The windows of all these great fourteenth century structures are almost invariably of three lights, with mullions and tracery entirely of brick, the latter being composed of uncusped lancets running up to and touching the enclosing arch—a design which in this part of Germany seems to have been of necessity reproduced whenever brick only was used for traceries. But monotonously simple as this work is, it is by no means so effective as tracery of the plainest plate kind, or that simple fringe of cusping round an opening which, in the head of the outer arch, occurs in the exquisite First Pointed porch already mentioned. The windows in the Marien Kirche are all of the three-light kind above referred to, and the Late glass with which many are filled does not tend in

THE DOM, LÜBECK: FROM THE SOUTH-EAST

any way to impart to them that air of additional strength which they would have received from the employment of the mosaic or the single-figure-and-tabernacle style of vitreous art.

This church is one of the comparatively few planned in Germany with a clerestoried chevet and chapels opening from its procession path. Doubtless the architect had certain of the great Low Country churches in his mind, but his work, which was designed to throw the Dom into the shade, cannot be pronounced a success. Being without transepts it looks too short for its height and is altogether inferior in grace to its prototypes.

The towers at the west end of the cathedral, crowned with spires which spread themselves out at the base, reproduce in their arcading the trefoil-headed work, so prevalent in the Rhine districts during the thirteenth century, which has been noticed in the great north porch. At the Marien Kirche the steeples are of the type I have described at St. John's, Lüneburg, with the most delicately patterned diaper work in the gables of the towers, and their spires group admirably in all the views of the city with those of the cathedral and other churches. Despite its unhappy proportions this transeptless Marien Kirche at Lübeck seems to have been always much admired, for it has furnished the model for others of its age in the Baltic provinces, as, for instance, those of Wismar and Stargard.

Perhaps the finest thing in Lübeck is the interior of St. Katherine's church. Long since desecrated, but happily in a quiet way, it now forms a kind of museum of mediæval church furniture, amid which the student may have his tastes gratified, not to say glutted. Originally a church of the Minorites, it was designed without towers, its possessors contenting themselves with a slender flèche at the junction of the double quasi-transepts with the apse, which, united, rise most grandly above the parasitical tenements at their base. The most singular feature in this church is its choir for the religious. Raised on three rows of columns, leaving a sort of crypt underneath it, the floor of which is on a level with that of the nave of the church, and extending the whole length of the three bays which form the choir, this undercroft at St. Katherine's is, after all, but an exaggeration of that not uncommon plan as seen in St. Blazius at Brunswick, St. Liborius at Paderborn, St. Boniface at Hameln, the Dom at Naumburg, and the Premonstratensian church at Jerichow, whose crypts are but little below the level of the rest of the floor. The

front of this raised choir at Lübeck, which formed the roodloft, is surmounted by the crucifix with the attendant effigies on either side. Communication with the domestic buildings was established between them and the high choir by continuing this raised choir over the eastern portion of the south aisle. The great height of the church (80 feet), the gloom produced by the long vista of arch and column in the undercroft, which from the absence of steps is clearly visible from the nave, the two arches opening into the short double quasi-transept and rising to the roof, and the absence of triforium stage in the clerestoried bays which constitute the nave and choir, are all elements conducive towards the making of one of the most solemn and impressive fourteenth century interiors in the north of Europe.

A little to the north of Lüneburg lies Ratzeburg, whose Dom, if inferior in majesty to some of its Complete Gothic sisters, is interesting as having been preserved to us in its almost entirely unaltered Romanesque condition, apparently the only Late Pointed accretion being a pair of chapels thrown out from the nave aisles, with miserable fenestration, and feeble attempts to produce in their gables that curious 'stepped' mode of enrichment which was carried to such an excess in certain more southern churches, notably those of Brandenburg.

The Dom at Ratzeburg dates from about 1172, and may be taken as a typical example of a North German church of its age and class, comparable in some respects with the not far distant but more altered cathedral at Lübeck. It consists of a clerestoried nave with lean-to aisles, transepts, eastern limb, and apse, the last roofed at a considerably lower level than the rest of the building, and therefore becoming a feature of much greater distinctness, as does that of the Dom at Brunswick, and other North German churches where the Romanesque plan has not been tampered with by Late Gothicists. There is a western tower, and in addition a light flèche at the junction of the nave and choir with the transepts.

The windows throughout Ratzeburg cathedral are of the simplest character—single-light ones with round heads, and in the clerestory and aisles disposed in pairs—except in the aforementioned projecting chapels and in the tower, where they are composed of two plain lancets under a pointed arch with the tympanum unpierced but relieved by brick ornamentation. This last-named feature is a not lofty but well-proportioned mass marked

off into two divisions by a string-course, and terminating in a hip-gabled roof, the character of the whole being enhanced by the manner in which the nave aisles are not only prolonged against its sides, but carried up much higher—in fact, almost to the same height as the clerestory. Such an arrangement is undoubtedly picturesque, but it hardly succeeds in investing the façade with that dignity conferred by the out-gabling western transept upon such a one as St. Quirinus' at Neuss.

Projecting from this elevated nave aisle on the south side of the tower is a wide porch or 'Paradise.' The two bays into which the side facing south is divided have a round-headed doorway set within a square label of moulded brick, and a couplet of round-headed windows. The roof of this porch being both broad and steep, its gable has afforded the architect an admirable field whereon to exercise his talent in ornamental brickwork, and of this he has taken advantage in a manner pleasing from its quiet reticence. Equally good is the treatment of the arcaded eaves' cornice of the steep transept gables, while the walls throughout the church below the eaves are also very felicitously treated by the same process of ornamentation.

The interior, noble from its simplicity, has been restored, the brickwork honestly exposed, and colour judiciously but not lavishly applied to certain broad spaces, such as the soffits of the round-headed arches separating the body of the cathedral from its aisles, and those of the pointed arches which divide the vaulting cells. There is no triforium arcade, nor is any arcading introduced by way of relief to the space between the arches opening into the aisles and the clerestory—a very common practice in Northern Germany in all the ages of Pointed. This portion of the elevation was no doubt intended for pictorial enrichment, but it has not been taken advantage of in this instance. A lofty Late roodbeam with the crucifix and attendant figures still spans the church at the entrance to the choir. This was, apparently, one bay west of the transept, but ecclesiologists who visit Ratzeburg will mourn over the disturbance of those old capitular arrangements which may be seen in so complete a state in the protestantised cathedrals of Havelberg, Lübeck, Magdeburg, Halberstadt, and Naumburg.

The Dom at Schwerin with its deep transepts both aisled, elongated apsidal choir with procession path and chapels radiating therefrom, clerestory, and great internal height (102 feet), is very

reminiscent of those churches of the Low Countries which are generally believed to have formed the models for many of the singular edifices now under notice in the extreme North of Germany. The interior, either fortunate in escaping or having been cleansed of whitewash and plaster, shows its brick material throughout, and despite that chilling character of the 'restorations' so dear to the German Protestant mind, and the miserable 'Gothic' furniture, is imposing from the nobility of its proportions. Only the shafts from which the vaulting ribs spring have foliaged capitals, the arches opening from nave, choir, and transepts into the respective aisles dying off into the piers, their intrados of stone, almost the only relief to the mass of brickwork, being exceedingly effective. The filling in of the clerestory windows at more than half their height—there is no triforium, and they are continued right down to the stringcourse above the arches—is a great blemish, only serving to make the poverty-stricken character of their tracery, the local triplet of uncusped lancets running up to the head of the arch, more than ordinarily disagreeable.

The steeple of the Dom at Schwerin stands at the west end. It is wholly or in part modern, partaking of the local form of a gabled tower surmounted by a tall octagonal spire, whose ribs start from the angles of the tower and from the apices of the gables. A flying buttress connects the steeple with an ungainly pinnacled turret flanking either side aisle.

At Wismar the architect seems to have taken the Marien Kirche at Lübeck as his *motif*, that is to say, as far as the nave and choir are concerned. There is a low clerestory and very lofty aisles, prolonged, as at Ratzeburg, westward by the side of the tower—a 'cruciform saddleback' with some pretty patterned brickwork in its gables, which was doubtless intended to carry a spire in emulation of those flanking the west end of the Lübeck example. A true artist would have placed his tower at the east end of his nave, the space below forming a choir on the ground plan; then beyond this he would have thrown out a short eastern limb to serve as a sanctuary—apsidal or otherwise, but this does not seem to have occurred to the architect of this Marien Kirche at Wismar. There is a chevet, but it is not sufficiently pronounced to take off from that truncated air which great height and inconsiderable length give, and much of the external detail is of the poorest description.

Neither is commendation to be bestowed upon the interior, where the nave is divided from the aisles by tall octagonal columns with poor caps like those of our Carpenters' Gothic work of the last century, and not inelegant pointed arches; but the whole—arcades, triforium stage (formed by prolonging the mullions of the clerestory windows down to the stringcourse above the pier arches), and vaulting—is smothered in wash and plaster. By colour, or by the entire removal of this offensive mask, St. Mary's at Wismar might be made very effective internally, for its proportions, if not on the whole pleasing, are conceived on a grand scale; but seen now, in the cold glare of daylight, which there is not a fragment of painted glass to temper, the structure desiderates almost every requisite of true art, a reproach from which its size is powerless to redeem it.

The same remarks apply to the interior of the Nicolai Kirche at Stargard, where the oblique sides of the great octagonal columns are wider than the cardinal ones. In the nave columns a slender shaft (corbelled off) is attached to each cardinal side with pleasing effect, while the choir and apse piers have, in lieu thereof, niches in their upper part. When these niches contained statuary, as doubtless they once did, the eastern part of St. Nicholas at Stargard must have presented a very rich effect, the columns in ensemble recalling those in Milan cathedral, to compare great things with small. Throughout the church the capitals are very poor and the arches extremely stilted. There is a triforium of plain lancets quite distinct from the clerestory, which is lighted by low, broad windows with meagre tracery, yet the whole wears an appearance of great dignity despite the inferiority of the detail and the wretched fittings. The western façade of this church at Stargard is a most extraordinary composition. Its narrow central portion, relieved only by a long blind window without any tracery, is flanked on the north by a square tower with rather tall angle turrets and a fantastic cupola, and on the south by a huge gabled mass of brickwork which rises but to the height of the central portion. The surface of these two uncouth side masses is relieved by fenestriform tracery without any cuspings or foliation, but the lower part of the southern or unfinished tower is perfectly plain except for an elongated four-light window.

The great 'hall' churches of St. Nicholas at Rostock and of St. Mary at Colberg and Danzig are perfect museums of beautiful

Late Gothic and Early Renaissance furniture. At Rostock the spacious nave and aisles, all vaulted at a uniform height, are separated from each other by cylindrical columns, to which are attached eight slender shafts. Four of these shafts assume the form of corbels, but all have, for their locality, extremely well foliaged capitals. The window tracery throughout is, however, very inferior, that in the apse being composed of the three unfoliated lancets running up to the head of the containing arch, as noticed in the Lübeck churches and elsewhere.

At Colberg, where the nave piers of the collegiate church are huge octagons with their capitals castellated after the fashion of some Late English Gothic ones, the most interesting feature in the *instrumenta ecclesiastica* is the solid roodloft separating the nave from the richly stalled choir of the Knights of St. John. As was customary in Germany, the entrances are on either side an altar facing the nave, the projecting loft being supported on five semicircular arches of brick springing from slender octagonal columns. The character of the arches and the treatment of their brickwork recall the Byzantine of the South, but the face of the gallery above them is richly adorned in the Late Gothic style of ornamentation with arcades enclosing a series of straight-sided canopies enriched with finials, crockets, and cuspings, all carried out in brick, and with an appearance of great richness. Above is a noble crucifix with the attendant effigies of St. Mary and St. John, the cross being enriched at each extremity by a quatrefoil enclosing the symbol of an Evangelist.

The huge red-brick square-ended Marien Kirche at Danzig—316 feet long, 205 wide at the transepts, and covering about 42,000 square feet of ground—is a structure whose semi-secular appearance may be attributed to the fact that it was cotemporary in design with those vast residential castles erected in North-Eastern Prussia at Marienburg, Elbing, Colberg, and Königsberg by the Teutonic branch of the Knights of St. John. To English eyes, with its attenuated and meagrely traceried windows it has a most ungainly appearance, but the great western tower, despite the poverty and clumsiness of much of its detail, has, viewed from certain points, an air of great majesty, rising as it does to the height of 230 feet and still remaining unfinished, while the church itself is redeemed to a considerable extent from positive ugliness by its roofing, that of the nave and aisles being gabled separately,

and not contained beneath one mountainous mass, as is commonly the case in churches of this class.

Somewhat further inland, and upon the line of railway from Danzig to Berlin by way of Stettin, is Prenzlau, whose Marien Kirche, although not of vast dimensions, is perhaps one of the most pleasing fourteenth century brick buildings in the Baltic provinces. In course of construction between 1325 and 1340, its plan is simply that of a nave and choir with aisles, all covered by one continuous roof and flanked at the west end by a pair of pleasingly proportioned towers of the saddleback kind. The heaviness which might otherwise have resulted from such a mass of continuous roofing is relieved not only by the extreme elegance of the fenestriform tracery of baked and glazed clay which completely fills the great eastern gable, but by parapets of tabernacle work above the north and south elevations.

The construction of the eastern front, which so proudly dominates the parasitical tenements at its base, is very singular. Viewed externally it appears rectangular, but inside both nave and aisles are made to terminate in apses, vaulted in the most graceful manner and lighted by very tall windows, whose tracery exhibits a mingling of the Geometrical and Flowing kinds.

There are, to be sure, details inside the Marien Kirche at Prenzlau that will not bear severe scrutiny, as, for instance, the capitals of the piers, which are not the ponderous cylinders seen at Rostock and Breslau, or huge octagons like those in the Marien Kirche at Danzig and the Jacobi Kirche at Stettin, but gathered up into graceful clusters of slender shafts and rendered additionally pleasing either from their having been emancipated from whitewash or from their never having been subjected to that offensive material. The groining cells, too, honestly show their brick construction, and thus we are in possession of one of the most charming pieces of natural colour presented by any North European church.

Viewed from the river whence the city derives its name, the cathedral of Havelberg holds out little promise of the numerous graceful features enshrined within it, being long, low, with no steeple of sufficient dimensions to give it dignity, and altogether homely of aspect. The building is mainly remarkable as possessing in the lower part of its nave and choir one of the comparatively few specimens of Romanesque architecture in the Baltic provinces, not the least interesting feature being the manner in which this

HE DOM AT [illegible] AVE, LOOKING EAST .

portion has been incorporated in, and surmounted by, Complete Gothic work.

A somewhat similar mode of reconstruction may be seen in the South German cathedral of Augsburg, but there, owing to the smallness of the windows in the upper stage, the effect of the nave, which opens into a much later and very lightsome choir, is gloomy and depressing. At the far more cheerful Dom of Havelberg, the severely plain attached columns and round arches of the original building being retained, a species of triforium stage, unrelieved however by any arcading, is formed above them within pointed arches of brick, whose soffits die off into piers of the same material. Each of these piers, which projects into the nave considerably beyond the original Romanesque bays, has a slender cylindrical brick shaft attached to it to carry the pointed vault, whose ribs, also of brick, contrast pleasantly with the white filling in of the cells. Above the superimposed arches alluded to, and between those following the lines of the vaulting, is the clerestory. In front of each window lighting it is a passage way protected by a parapet enriched with fenestriform tracery, and made continuous, like the one in the celebrated brick church of Ste. Cécile at Albi, by archways, cut in the internal buttresses.

Seen in profile, the series of tall brick pointed arches encompassing both the lower and middle stages of the side elevations imparts the idea that the cathedral of Havelberg is entirely a Complete Gothic structure. The same idea is carried throughout the ten bays into which the length of the church is divided, six composing the nave, and the remaining four the choir. This portion of the church terminates in a graceful apse with very elongated windows of two lights, and is separated from the rest of the building by one of the most beautiful Gothic screens in Germany. Passing within this high solid screen—which, according to Teutonic usage, has its entrances one on either side of an altar facing the nave—the choir will be found with its old pre-Reformation furniture almost entirely undisturbed. The episcopal throne—placed, as was generally the custom in German closed choirs, with its back to the centre of the screen—and two standard candlesticks of stone are most interesting to the student of mediæval *instrumenta ecclesiastica.*

Brandenburg is not a large city, but it contains a cathedral and several churches of considerable grandeur and importance, all of which have long been in Protestant hands. To the ordinary

visitor the Brandenburg churches may appear tautological, being nearly all of the same type, viz. the *Hallenbau*, but the student will discover that each one puts forward some feature of interest not possessed by the other.

The cruciform cathedral, clumsily 'restored' during the thirties of the last century by Schinkel—a sort of German Blore, is a building to which the epithets 'singular' and 'interesting' rather than 'beautiful' would be applied. Built originally at the end of the twelfth century, but greatly altered at the beginning of the fourteenth, and constructed entirely of brick, it has a somewhat imposing west front with five long shallow arcades unpierced by windows and surmounting the doorway. This is a square-headed one within a well-moulded pointed arch springing from recessed shafts, and having in its tympanum reliefs satirising the religious, as, for instance, a fox preaching to a congregation of geese. A square tower flanks the front to the north. Of exceedingly plain brickwork, it is square for two stages and then becomes octagonal, a stumpy spire, whose outline recalls that of St. Nicholas at Gloucester, crowning the whole.

Considerable dignity is lent to the front of Brandenburg cathedral by the buttresses, which have not only a deep projection, but are enriched with long strips of that arcade work which was carried to a far greater point of elaboration elsewhere. Of this treatment the buttress at the north-west angle of the tower affords an exceedingly good and reticent example.

Inside the Dom at Brandenburg, the most remarkable feature is the great flight of twenty-two steps, which, occupying the whole of the last bay of the nave, and necessitated by the crypt below, lead up from the nave into the choir. The presence of these steps, taken in conjunction with the heavy but late Romanesque nave arches of about 1170, and the unfenestrated expanse of wall between them and the early fourteenth century clerestory, imparts a solemnity to the pile that is quite awful. The crypt is not seen from the nave as it is in such churches as Coire, Bonn, Essen, Neuss, and Jerichow, being entered from the transepts.

At the crossing are four pointed arches with very plain mouldings but gracefully contoured, and superimposed upon the old Romanesque pilaster-like piers. The two side ones open into the transepts, whose effect, as in most cases where the choir is similarly elevated and extended across them, is quite lost. Beyond this *crux* is the wall of the original twelfth century eastern limb,

which, ike the generality of churches of its age, had no aisles. Here the walls are perfectly plain, and against them on either side are arranged the choir stalls, with those huge round poppyheads so frequently found in German Gothic woodwork, which in pre-Reformation times doubtless occupied the 'crossing' as they still do at Naumburg and Paderborn.

The original groining of this portion of the Dom at Brandenburg has given place to fourteenth century work, in which style the whole of the apse has been reconstructed. The general effect is graceful, but there is a poverty-stricken look about the groining, whose ribs, in lieu of being brought down upon foliaged caps, are mere prolongations of the shafts ; nor is the effect strengthened by the window tracery, which is of that peculiarly tripled lancet kind noticed in the Lübeck churches.

The old choir arrangements have been much disturbed. Whether the church possessed a high close roodloft like those of Havelberg and Magdeburg, I am not in a position to say, but if such a feature did exist, it must have stood under the western arch of the crossing. Situated at the top of so great an elevation of steps, a choir screen supporting the rood and its attendant figures must have presented an appearance of uncommon grandeur.

The church of St. Catherine is chiefly remarkable for the tall traceried screens of baked and glazed clay, coloured a dark green, which surmount the façades of the principal transepts. A screen of similar character, but much less elaborate in design, taking that stepped form so frequently met with in this district, and of which notable examples occur in the towers of Guttstadt and Santoppen in Ermeland, masks the gable of a short transept, which, projecting from either side of the fantastically capped western steeple, imparts much dignity to the façade. The buttresses between the tall windows of the nave and of the apsidal choir do not project very deeply, but all their faces are highly enriched with three tiers of that arcaded work in moulded brick noticed at the Dom, and without which the elevation would appear terribly attenuated. The windows, of great size, have the customary simple uncusped lancet lights, which in this instance are gathered up into groups of four. In this church the nave is divided from the aisles by tall, well-proportioned octagonal columns, with narrow simply moulded capitals, a line incised round each face giving them a peculiar panelled appearance. The same type of arcade is em-

ployed in the choir, which ends in a three-sided apse with procession path, a feature always productive of an ungainly effect externally in an unclerestoried chevet, from the huge bulk of roof such an arrangement necessitates.

St. Godehard's, interesting as retaining its Romanesque western tower, flanked, like St. Catherine's, by transepts, is another vast 'hall' church, more graceful within than that edifice, though less picturesque in ensemble. The apse here has also a procession path, and the piers throughout the church, feebly reminiscent of certain thirteenth century French examples, are huge cylindrical masses with very narrow capitals, and four slender attached shafts, whose twisted brick moulding imparts to them a curious rope-like character. No doubt these shafts were intended by the architect to break the plainness of the cylinders, but they rather serve to accentuate it. The wretchedly bare church of St. Paul has gigantic octagonal piers, clumsy, it is true, but honestly exposing their brick material. The deep aisleless choir has an apse, whose tall three-light windows, traceried with small cinquefoiled circles, are the best in Brandenburg.

St. Nicholas, dating from about 1173, and therefore contemporary with the older parts of the Dom, is the most interesting church in Brandenburg, since it has preserved its original Romanesque parallel-triapsidal plan intact. It is built entirely of brick, and at its west end is a very broad belfry, finished with two pyramidal roofs side by side, and as picturesque as anything in the city.

The Marien Kirche am Harlunge Berge —destroyed in 1722— seems to have been the grandest early church in Brandenburg, a model preserved in a chamber of antiquities adjoining the Dom showing it to have had four steeples in the angles between the transepts and the nave and choir, and a later chapel at the west end. The plan was very singular—a perfect square, with an apse projecting from each face, and four piers only in the interior, dividing the space into nine vaulting compartments, an arrangement noticed earlier in these pages as occurring in St. John's, Bremen.

Within easy reach of Brandenburg are several interesting brick churches, among which may be named the conventual one of Krewese, in which stone is made use of to a considerable extent for the lower parts of the walls, and whose apse is roofed with a semi-dome covered on the outside with a steep semi-conical one of brick; Deesdorf, another conventual church, with an apsidal

choir and an apse in the eastern side of either transept ; Arendsee, where everything, even to the detached shafts, is executed in brick ; Salzwedel, where we find that *rara avis*—a good pure Early Gothic church with a clerestory of plain circular windows ; and Werben, where in the Johannis Kirche the architect appears to have fairly run riot in ornamental brickwork.

No one interested in architectural antiquities should leave these sandy Prussian plains without paying a visit to one of the best preserved pieces of Romanesque brickwork in Northern Germany —the Premonstratensian[1] church of Jerichow. The little town which grew up around this severely simple old conventual church is at least six miles distant from any line of railway. It must therefore be reached by the *Eilwagen* ('diligence') from the stations of Schönhausen (on the line from Stendal to Berlin) or from Tangermünde, the terminus of a little branch from Stendal, where there is a grandiose Late Pointed church marred internally by its clumsy great columns and feeble window tracery. St. Stephen's at Tangermünde, designed on the *motif* of St. Catherine's at Brandenburg, is the possessor of a brick portal which rivals if it does not excel some of the best North Italian work in that material.

The church at Jerichow, founded in 1144, and presumably commenced not long after, is built almost entirely of red brick, the simplicity which reigns both within and without bearing

[1] The Premonstratensian (called also the Norbertine) Order of regular canons was founded by St. Norbert, a canon of Cleves, in 1119 at a place in the forest of Coucy pointed out in a vision, and thence called Prémontré (Lat. *pratum monstratum*, 'the meadow pointed out'). Their habit was white, from which circumstance they were known in England as the White Canons. Their founder was a man of remarkable piety and austerity of life, his rule being marked by a return to the primitive fervour of the monastic institute. The great work which he proposed for his brotherhood, in addition to the daily choral offices of the Church, was the practical instruction of the people and the direction of consciences in the confessional. The Premonstratensian *régime* was ardently taken up and spread rapidly in France and the Low Countries, and subsequently—on Norbert's elevation in 1127 to the archiepiscopal see of Magdeburg—in Germany. The abbot of the mother house at Coucy retained, however, the rank of General and of Superior of the Order. At one period, prior to the breach with Rome in the sixteenth century, there were as many as a thousand Premonstratensian abbeys, besides provostships and priories, and five hundred nunneries, mostly in France, Germany, and other European kingdoms, including the British Isles.

witness to the severity of taste with which St. Norbert inspired the whole Premonstratensian Order. In plan it is cruciform, the transepts being of much depth. The nave has aisles and clerestory, and its western façade, flanked by spire-crowned towers, visible in the annexed illustration, rises considerably

EAST END OF THE CHURCH AT JERICHOW

above the line of the roof, in accordance with local custom. The choir, of the same length as the transepts, has a simple semi-circular apsis, but this, as well as the lesser one terminating the separately gabled side aisles or chapels, is treated quite as a separate member. The presence of a lower tier of windows in the central apse is accounted for by a crypt extending under the

choir which commences at the western arch of the crossing. This raised choir, productive of a very solemn effect, is approached by steps from the transepts, so that the crypt is quite open to the nave, from which there is a very slight descent into it beneath a pair of simple round-headed arches. Between these arches stands an altar, furnished with crucifix and candles, a remnant of the Holy Cross or People's Altar which prior to the Reformation stood before the choir of all cathedral and monastic churches. The nave has a flat wooden roof, and is divided from its aisles by round arches resting upon massive but not lofty cylindrical columns of brick. Their capitals are of peculiar formation, for instead of the abaci being developed by segments of a ball from the round of the shaft to the square capital, their transition is accomplished by sections of a cone, so that the sides of the capitals are not formed of semicircles but of trapezes. The cathedral of Ratzeburg offers the same peculiar treatment of the pier caps, and doubtless other churches in the same brick region.

There is no triforium at Jerichow or any relief whatever to the wall space between the nave arcade and the clerestory, and this circumstance, coupled with the absence of those mediæval *instrumenta* of Catholic worship which so many churches hereabouts have succeeded in retaining, serves to intensify the prevailing sternness of the church which its red-brick construction alone serves to mitigate. Notwithstanding this, the Premonstratensian church of Jerichow is of great value and interest from the almost entirely unaltered state in which it has been preserved to us.

CHAPTER III

SOME PECULIARITIES OF NORTH GERMAN CHURCHES

HAVING taken a sort of general view of the different forms assumed by Gothic architecture in the several divisions of Northern Germany, we may now proceed to examine its churches more minutely, pointing out the various ways in which they differ from those of France and England. We will commence with the most sacred portion of the church, the choir.

In no country of Northern Europe—England excepted—was the prejudice in favour of the strict orientation of churches more strong than in Germany. One of the most remarkable evidences of this feeling is the almost entire rejection of that feature which was brought to such perfection in France during the thirteenth and fourteenth centuries—the apsidally terminated choir with its procession path and radiating chapels, the Germans evidently preferring those forms of the east end securing that strict orientation for their altars which could not be adhered to when the French arrangement was adopted, as occasionally it was: with, however, but indifferent success, as exhibited in the clerestoried cathedrals of Schwerin and Freiburg im Breisgau, and in the churches of St. Andrew at Hildesheim, the Cistercian abbey at Altenberg, and St. Mary, Lübeck. The chapels opening out of the procession path round the apse of the thirteenth century choir of Münster cathedral are additions of the very latest Gothic period, two in fact dating from the time of the warlike Bishop Galen (*c.* 1660).

The Dom at Halberstadt has an awkwardly planned choir aisle, with but one chapel discharging itself into it; while in the Liebfrau Kirche at Worms, and St. Mary, Osnabrück, the encircling aisle appears without any chapels at all. A somewhat similar instance of this arrangement occurs in the transversely apsidal church of St. Maria in Capitolio, at Cologne, in which

both choir and transeptal apses are encircled by procession paths, each, of course, leading into the other. The vast basilica of St. Cunibert, in the same city, exhibits a peculiarly planned eastern apsidal termination, viz. a very narrow procession path, the three windows of which are set in shallow apsidal recesses, quarried (like those in the transepts of the Cistercian church at Loccum, and the cathedral at Limburg) in the thickness of the wall. The semicircular recesses in the aisles of the nave and choir of St. Paul's may, as a home instance, be taken as illustrative of this treatment. One would imagine that each of these recesses once held an altar, the celebrant standing out in the circumambient aisle. An early, most interesting, and, for its style, unique instance of the French chevet arrangement is presented by the twelfth century Romanesque church of St. Godehard at Hildesheim, where three shallow chapels opening from the procession path recall the old Angevine arrangement.

Of clerestoried German choirs following the French model, that of Cologne cathedral is, of course, the noblest and most harmonious example emulating those chevets which, for nearly a century previous to its commencement, had been in use among French architects. That of Metz is hardly so pleasing from the exaggeration of the clerestory at the expense of the aisles.

Another, and considerably earlier, east end of this class is that of the Protestant Dom at Magdeburg, where we are confronted with a strange evidence of Teutonic punctiliousness in regard to orientation. Here the altars remaining *in situ* in the chapels surrounding the apse are all so disposed that they face due east and west, totally regardless of the lines of the building, which they cut across in the strangest way. In viewing the arcades and triforium stage of this chevet at Magdeburg, one cannot but think that they were planned for a church of much less aspiring dimensions, but that when the time came for rearing the clerestory the architect, in emulation of the tall French apses, determined by means of his uppermost stage to approach them in height. Internally the bad effect of such an arrangement is not so palpable, but outside the series of extremely low chapels in conjunction with the exaggerated clerestory produces an effect that is far from satisfactory.

Occasionally we find the lofty pentagonal apse and circumscribing aisle without clerestory or radiating chapels, as, for instance, in St. Lawrence and St. Sebald at Nuremberg and in

METZ CATHEDRAL : NAVE, LOOKING EAST

the Franciscan church at Salzburg, where a lightsome Late Pointed choir, exhibiting that flattened form of vaulting of which the German architects latterly became so fond, opens out of a solemn Romanesque nave in a manner perfectly startling by its sudden transition. We also find examples of the same arrangement in the churches of Unna and Lippstadt in Westphalia ; in the cathedral of Verden in Hanover ; in St. Giles at Bruns-

ST. SEBALD AT NUREMBERG

wick ; in the Brandenburg churches of St. Catherine and St. Godehard ; in St. James at Stettin ; and in the Nicolai Kirche at Zerbst, the church at Luckau, and the Stifts Kirche at Naumburg. All these are churches of the unclerestoried or 'hall' type, and although the adoption of this circumambient aisle is productive of graceful effects internally, it entails an immense mass of outside roofing that, to English eyes, is particularly unpleasant.

The kind of eastern termination most frequently employed by the mediæval Germans was the aisleless apsidal one, which they may be said to have used, not only with great success, but with the utmost elegance of effect. When there are side apses they are occasionally found projecting from the transepts, but generally terminating either choir aisle, thus constituting a plan termed parallel-triapsidal. In Westphalia we have interesting examples of the single apse arrangement in the Romanesque churches of Brenken and St. Kilda at Lügde, while that of Hüsten illustrates the parallel-triapsidal one.

The conventual church of Lippoldsberg, in the same province, is a cruciform structure with a very long nave. The choir is, however, extremely short, being of two bays only, and, like that at Hüsten, terminates, as does either aisle, in an apse, each exactly parallel with the other.

The Dom at Minden was parallel-triapsidal until the extensive alterations carried out in that church during the fourteenth century, when the original apse of 'Transitional' character, and corresponding in style with the bay of the choir just east of the transepts, was removed to give place to one of those lantern-like erections then being introduced all over Germany for the better display of stained glass, which was attaining its best phase.

The Cistercian church of Loccum—simple and severe as the generality of the churches built by that order are—affords an example of the parallel quatre-apsidal arrangement, i.e. that in which the high altar stands at the extremity of a square-ended choir, while the lesser ones find places in small apses. Of these, two open from the eastern side of either transept, but being scooped out in the thickness of the wall they do not appear externally. At Zinna, in Saxony—another Cistercian foundation —we find the parallel cinq-apsidal plan. Here, however, the side apses terminate much longer projections from the transepts; indeed, they are co-extensive with the choir, so that the whole five apses, though cut off from each other, are in a line. In Saxony another specimen of the same arrangement—i.e. of five apses—may be seen in the ruined abbey church of Paulinzelle, near Erfurt, a building whose great length was increased by one of those internal narthexes, or *porches des catéchumènes*, such as are met with in Burgundy at Vézelay, Paray-le-Monial, and Tournus. In the extreme north-west, the Complete Gothic collegiate church of St. Victor at Xanten presents us with an extremely

graceful specimen of the parallel cinq-apsidal plan, fusing the German and French methods.

The church of the Neuwerks at Goslar, and those of Hechlingen, Gernrode, Naumburg, Laussnitz, Wechselburg, St. Blazius at Brunswick, and the Premonstratensian church of Jerichow near Stendal have each an aisleless apsidal choir, with, on the eastern face of either transept, a similar but smaller projection. These are among the most interesting Romanesque examples of the parallel-triapsidal plan in North Germany. At Naumburg the side apses project from the eastern pair of steeples, while the east end of the main choir (rebuilt during the fourteenth century) is formed by the angle of two meeting sides, a shape not often adopted, but one which is productive of much elegance of effect, especially viewed internally.[1]

We may now turn to notice a few Complete Gothic specimens of the parallel-triapsidal plan. Soest, in Westphalia, presents two remarkably fine and interesting ones in the Petri Kirche and St. Mary in the Meadows. In the former case a triplet of pure Geometrical Decorated apses has been engrafted upon a Transitional nave and transepts; in the latter we have a lofty 'hall' church, illustrating a much later phase of the same epoch of Pointed art, consisting of a nave and aisles only, each terminating in a perfect pentagonal apse. With their tall transomed windows, glowing with brilliant coeval stained glass, these three apses of the Meadow church at Soest produce a spectacle of singular beauty conjointly with the mediæval furniture of which it possesses such a store. At St. Peter's the architect was somewhat fettered, no doubt, by the inconsiderable height of the Transitional portion. Had he allowed himself a little more licence, he might, by increasing the altitude of his apses, have produced a work of its period unrivalled in Germany for gracefulness.

In Saxony, the Middle Pointed specimens of the parallel-triapsal plan are found at Arnstadt, at Mühlhausen in the Marien Kirche, and at Görlitz in the Petri Kirche, but none of these examples, though invested with much elegance, calls for special description.

Some of these aisleless apsidal choirs shooting out beyond the transepts or line of the nave aisles are extremely graceful, whether viewed internally or externally. In the Earlier Complete Gothic

[1] It occurs in the succession of chapels surrounding the choir of the minster at Freiburg im Breisgau.

apses the groining ribs start from the foliaged caps of slender shafts, while in the later epoch the shaft is continued through the groin to the boss without any break. The choirs of St. Reinhold and St. Mary at Dortmund, the minster at München-Gladbach, St. Martin at Minden,[1] St. Nicholas at Warburg, the Minorite church at Soest, the Dom-Kirchen at Erfurt, Naumburg, and Meissen, St. Elizabeth at Marburg, St. Andrew at Cologne, the cathedral at Ratisbon. and the minsters at Eichstadt, Frankfurt, and Ulm, may be singled out among a multitude of others as peculiarly beautiful specimens of the lantern-like apsidal choir.

Another interesting form of plan, almost entirely confined to the Rhenish provinces, is the transverse-triapsidal one, viz. that in which choir and transepts have semicircular or polygonal terminations. Of churches exhibiting the trefoil-shaped plan produced by three semicircular apses, St. Quirinus at Neuss, and the Cologne churches of St. Maria in Capitolio, St. Martin, and the Holy Apostles may be taken as illustrative.

In the minster at Bonn we find the two shapes used, semicircular in the choir, and polygonal in the transepts, the latter form indicating work of a more advanced character.

The polygonally transverse-triapsidal plan occurs in the beautiful votive church of St. Elizabeth at Marburg in Hesse, built in one style throughout, between 1235 and 1283. St. Andrew, Cologne, has a nave and central tower of the Rhenish thirteenth century type, its original transepts and choir having been rebuilt in Late Complete Gothic times with polygonal terminations. Probably the seportions of the earlier church were semicircular, and it was the wish of those interested in their rebuilding to retain the old shape as far as was consistent with the style of architecture then prevalent.

Another eastern termination—one that is popularly supposed to be confined to England—now claims our consideration, viz. the rectangular one. It rarely makes its appearance in the Rhenish districts, but is almost as common in Westphalia through all the epochs of Gothic as the apse, occurring, to enumerate but a few examples, in the cathedral and church of St. John at Osnabrück—where the triplet of tall lancets has a particularly English look, in the cathedral and church of the Busdorf at

[1] It is not improbable that this apse furnished the late Henry Woodyer with the model for the one which terminates the beautiful church designed by him for Sir Frederick Gore-Ouseley at Tenbury.

Paderborn, in the minster and church of St. Mary on the Hill at Herford, and in St. Boniface at Hameln.

In its original form the choir of Osnabrück cathedral was aisleless, but in the fourteenth century the apse, which in all probability projected from the eastern side of either transept, was removed, aisles being given to the choir and continued round

MINSTER AT BONN: FROM THE SOUTH-EAST

behind the square east end. No arches of communication were cut in the sides or end of the choir, so that the effect of an ambulatory thus, so to speak, isolated is extremely curious, and, it may be added, solemn. A similar arrangement may be observed in the conventual church at Marienfeld, between Münster and Bielefeld.

Occasionally, the aisles of a square-ended choir are coterminous with the central portion, as, for instance, in the minster at

Essen, and the church at Büren, reminding one somewhat of the Yorkshire plan as manifested in the minster and several of the York churches, at Hull, St. Mary's, Beverley, Selby, Ripon, and elsewhere.

The square east end occurs in Bremen, the Dom and one or two other churches of that city being thus terminated, but it does not seem to have been much favoured in that great series of brick churches with which the Baltic provinces are so liberally bestrewn, built as they were under Flemish influence. We meet it, however, in the majestic Marien Kirche at Danzig, in St. James at Stralsund, and in the cathedral of Frauenberg, the seat of the Bishop of Ermland, and I have already alluded to the singular arrangement of the east end of the church at Prenzlau, where a square east end masks three internal apses.

Here and there the rectangular eastern termination makes its appearance in Saxony, but rarely on a very grandiose scale. Romanesque buildings in this part of Germany usually exhibit the semicircular apse, distinct in height and width from the eastern limb—which, by the way, was almost invariably aisleless—while churches of the Middle and Late Pointed periods generally terminate in those graceful lantern-like chevets on which I have already dwelt at some length. The apse likewise prevails in Silesia, where, as in the case of St. Elizabeth at Breslau, its fenestration was carried to a point of attenuation that is almost painful.

German churches of the Complete Gothic epoch that were collegiate or conventual may, as a rule, be distinguished from those that were parochial by a much greater elongation of choir, a difference particularly to be remarked in buildings of the fourteenth and fifteenth centuries. Thus, the Minorite church at Soest and the church built by the same order at Münster have very deep aisleless choirs attached to naves of the 'hall' class; while at St. Mary in the Meadows in the former city, and at St. Lambert in the latter, both of them purely parochial edifices, we find either a short choir or merely an apse tacked on to a spacious nave of the same unclerestoried type.

The choirs of the churches built by the preaching orders, such as the Dominicans and Franciscans, are generally of great length and capaciousness, as, for example, those met with in Erfurt and Halberstadt.

In Westphalia, the clerestory in a church of the Complete Gothic era may be reckoned a *rara avis*; indeed, it is quite a

relief on reaching Naumburg to find it once more in the neighbouring church of Schulpforta, and at Erfurt in its two great churches built during the palmiest days of German Pointed by the Dominicans and Franciscans.

The churches of Breslau are, generally speaking, equipped with a clerestory, but, architecturally considered, the mediæval churches of this city, which are numerous, do not rise to a very high degree of merit.

Some conventual churches have only one aisle to their naves, as that of Römersdorff. The Minorite churches at Andernach in Rhenish Prussia, Bielefeld, Hamm, and Höxter in Westphalia, and the Franciscan church at Ulm are similarly planned. Clerestoried parish churches with a choir consisting only of a polygonal apse tacked on to a nave are not uncommon, especially in the north-western parts of the country. Such are St. Matthias at Maastricht, St. Foilan at Aix la-Chapelle, the collegiate church at Cleves, the parish church of München-Gladbach, and St. Mary at Oberwesel. In the extreme north-west the collegiate church of St. Victor at Xanten, a clerestoried transeptless building, with no external distinction between nave and choir, exhibits in the planning of its eastern portion a compromise between the French and German methods, each of the double aisles being quasi-apsidal. This is one of the few German churches designed with two tiers of windows to its apse and with double aisles to both nave and choir. The effect produced by the latter, crowded as the church is with mediæval furniture of every description, is perhaps as picturesque as anything to be seen in Nuremberg.

Of other five-aisled churches the vast cathedral of Cologne is, of course, the most widely known example, though the wisdom of planning a nave so comparatively short with double aisles has been questioned by the most competent critics.

In the extreme north of the country we find the five-aisled arrangement at St. James, Lübeck, St. John, Lüneburg, St. Mary at Kolberg, and St. Mary at Frankfort on the Oder; and in Saxony at St. Severus, Erfurt, St. Mary, Mühlhausen, and St. Peter, Görlitz—the two last named being each a particularly graceful example of the five-aisled 'hall' church in its respective phases of Middle and Late Pointed Gothic. In several instances, however, the extra aisle on either side was in all probability the result of afterthought, as at Hildesheim cathedral (where it is partitioned off into a series of chapels) and at St. Blazius, Brunswick, or of

accident, as at Ulm, whose minster, 'the work of a very clever mason but a singularly bad artist,' was commenced in 1377 by the erection of a pentagonally apsidal but aisleless choir of considerable depth, to which was added—not, however, till nearly a century later—a clerestoried nave having one aisle on either side nearly equalling it in breadth. Early in the sixteenth century a row of arches on slender cylindrical columns, introduced down the centre of either aisle for the purpose of security, converted the minster at Ulm into a five-aisled church, and thus out of necessity was created a feature without which the building would have been even more unsatisfactory than it now is.

Chapels between the buttresses of the nave and choir aisles are not of frequent occurrence in Germany, but the cathedral of Mayence and the minster at Freiburg im Breisgau may be selected as good and pure instances of this treatment. The window tracery in those of the former cathedral is particularly fine.

The western apse, although an isolated example occurs here and there in France as at Verdun and Nevers, must, like the round-ended transept, be considered an exclusively German feature. It is met with most frequently, and in its primitive form, along the Rhine, but seems to have been used in more remote districts through the earlier and purer epochs of Gothic art, as, for instance, at Augsburg, Bamberg, St. Sebald's, Nuremberg, and Naumburg. Romanesque examples of this singular appendage occur in the cathedrals of Worms, Treves, and Mayence ; and in the abbey churches of Laach, Gernrode, St. Godehard's and St. Michael's at Hildesheim. Münster cathedral not improbably had one until that building underwent certain structural alterations during the Flamboyant period ; grouping with the western pair of transepts and steeples, it must have produced an assemblage of parts as fine as that possessed by the cathedrals at Mayence and Bamberg.

The use of this additional apse has never been satisfactorily explained, but as it only occurs in churches which are either cathedral or monastic, it is not unreasonable to assume that it was appropriated to parochial uses, while that at the opposite end contained the altar and choral fittings of the capitular or conventual body. And this view is partly confirmed by the fact that at Mayence and Augsburg the western apse is called the *Pfarrchor* (parish choir), to distinguish it from the eastern one, which is styled the *Domchor*, or Canons' choir. Some have considered that this western apse is a survival of the detached baptistery with

which all cathedral and conventual churches were provided in the days of baptism by immersion. Others suppose that, raised as it occasionally was on a crypt, its erection arose from a desire to do

MAYENCE CATHEDRAL

(*Showing Western Choir and North-west Transept*)

equal honour to the relics of two saints of like celebrity, but the first two opinions seem to carry the greatest weight.

The western transept, another feature almost exclusively confined to Germany, and, like the apse, somewhat difficult to account

for, is occasionally found in conjunction with it. But even when this is not the case, the western transept produces an undeniably impressive effect upon entering the building, since it constitutes a gigantic internal narthex left free from benches. It is seen on the stateliest scale perhaps in the churches of St. Cunibert and the Apostles at Cologne; but in St. Quirinus at Neuss and St. Andrew at Cologne much of the grand effect is lost by the presence of a constructional stone gallery, though externally its combination, in the former instance, with a massive tower lends great dignity and expression to the façade.

I fear I have already dwelt too long upon plans, but it would be impossible to quit this branch of the subject without allusion to such anomalous ones as the twelve-sided chapel at Drüggelte, near Soest; the Nikolai Kapelle in Soest itself, consisting merely of a nave divided down its centre by an arcade of round arches on slender shafts; the two-bayed, two-aisled, parallel-apsidal church at Girkhausen, in South Westphalia; the double-storeyed castle chapels at Warburg and Steinfurth in the same province, and those of St. Ulrich at Goslar, Landsberg, and Conradsberg in Saxony; and the church at Schwartz-Rheindorf opposite Bonn. Nor must mention be omitted of St. Catherine at Oppenheim, where an elongated apsidal western choir is completely separated from the rest of the building by a façade, whose doorway is one of the most graceful pieces of Complete Gothic in Germany, as, indeed, is the whole church; nor of the Dom at Aix-la-Chapelle and St. Gereon's, Cologne, where an aisleless choir is attached to an octagon and an elongated decagon respectively; nor of the graceful little chapel at Cobern, on the Moselle, between Coblentz and Treves, where the widely known church of Our Lady, with its multifoiled plan, exhibits so striking a contrast to the simple Romanesque severity of the contiguous cathedral. Then in Bavaria there are two very singularly planned village churches which I am unable to refrain from mentioning—Grünsfeldhausen and Oberwittighausen, both near Wurzburg. The former has an octagonal nave and an octagonal choir, with, between the two, a very graceful tower, likewise octagonal. At Oberwittighausen we find a nave also octagonal, having a square tower in the centre, supported internally on four solid arches, and a small apsidal chancel.

To eyes accustomed to the breadth and richness of the English and Northern French towers, the unbuttressed ones of

Germany must, on a first acquaintance, prove somewhat disappointing. In the Romanesque and Transitional epochs towers were generally so designed that, partaking more of the character of turrets, they should group round and serve as a foil to a low square or octagonal lantern ; or when this feature was absent, they were frequently used to terminate the nave aisles, or were placed in the angles formed by the junction of the choir with the transepts, in either of which cases great bulk would hardly be looked for.

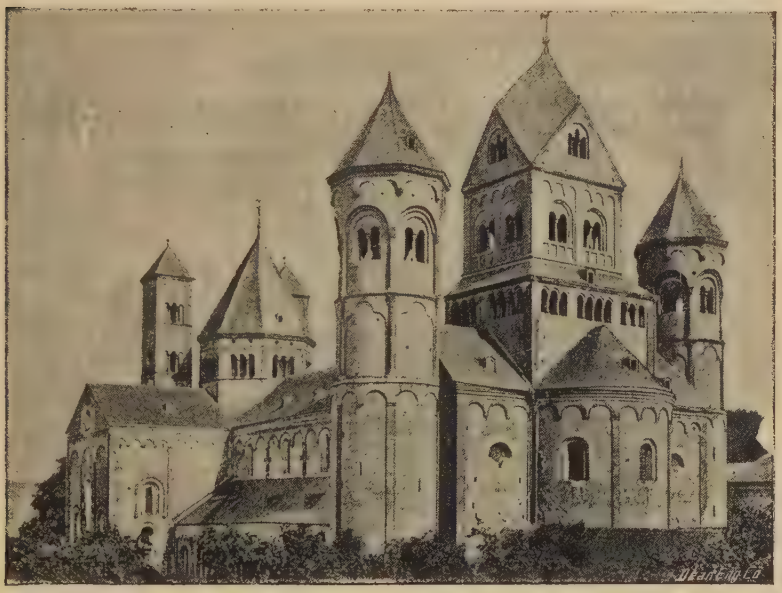
Bearing in mind how loth old traditions were to die in Germany, we are, to a certain extent, prepared to find not only the same slim-looking Transitional outline reproduced in steeples of the epochs in which the principles of the Complete Gothic had firmly established themselves, but even the primitive mode of dividing off the height into equal stages by strips of masonry, differing in material from that used in the body of the tower ; while the window openings appear on so small a scale that, looking at one of these steeples from a distance, one might say it was a thirteenth or a fifteenth century one with little fear of refutation.

Considerable variety is, however, observable in the cappings of German church towers, but whether this roof is a tall octagonal or a low quadrilateral spire of slate or lead ; a saddleback, or a series of those fantastic cupolas with which a debased age has crowned the tower of an earlier and purer epoch, it harmonises, as a rule, very well with the environments. Still the eye searches in vain for any steeple approaching that of Salisbury, or the stone 'broaches' of the Leicestershire and Northamptonshire hills and dales in point of beauty and unity of design, or which can compete with those which so lavish a hand has dispersed in the district surrounding Caen.

In the Rhenish provinces the most imposing steeple groups are presented by the Apostles' Church at Cologne, by the cathedrals of Limburg, Mayence, Speyer, and Worms, and by the churches of Andernach, Coblentz, and Gelnhausen. Perhaps those of the abbey church at Laach present as typical a group of steeples belonging to the 'National Thirteenth Century' style as any in Germany.

It is in this part of the country that the central tower occurs with greater frequency than elsewhere, but although it is met with at Bonn, Sinzig, and Limburg, where in each instance it is crowned by a stone spire of extremely graceful proportions, and

at Mayence, it can hardly be said of any one of these examples that it is qualified to stand alone. The Limburg group is perhaps as felicitous as any, a pair of massive towers flanking the western façade, and a slimmer pair each of the transept fronts, while the whole is crowned at the intersection by a gabled octagon supporting a lofty spire, less graceful, perhaps, in contour than that of Bonn. And it may here be observed that the octagonal form was most generally favoured by the Germans when designing their central towers. Sometimes these octagons are

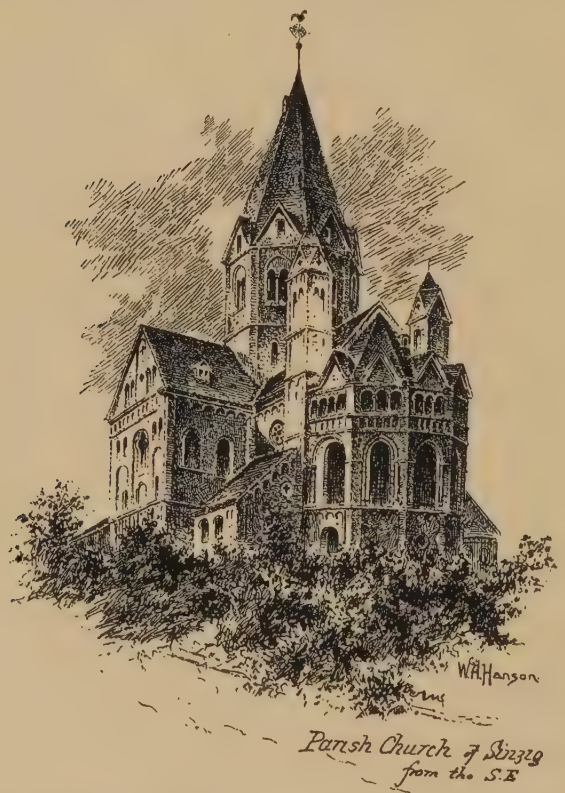


ABBEY CHURCH AT LAACH: FROM THE NORTH-WEST

open to the church, forming a lantern, as at Gelnhausen, Limburg, and Neuss, the transition from the square to the angular form being gracefully accomplished by means of pendentives. At Freiburg im Breisgau, where the Romanesque work in the central tower and transepts of the minster has been absorbed into the Complete Gothic of the nave and choir, the same arrangement may still be seen.

The churches of Andernach and of St. Castor at Coblentz have each a pair of steeples flanking the western façade and the eastern

apse, their distance from one another contributing not a little to our greater appreciation of their individual merits ; while the octangular gabled tower, and low but pleasantly contoured spire, with which the Ahr valley churches of Sinzig and Heimersheim are equipped, impart an air of great dignity to fabrics of but modest dimensions. At Sinzig, a pair of square turrets with



gabled cappings and pinnacles flank the apse, but these appendages do not spoil our enjoyment of the central mass ; on the contrary, they serve to give it scale, standing somewhat in the same relation to it as St. Margaret's does to Westminster Abbey, or the spires of St. Martin's, Ludgate, and St. Augustine's, Watling Street, do to the dome of St. Paul's.

Another good example of a solitary Rhenish steeple—a work,

it is said, of the early part of the sixteenth century—is that of St. Martin at Cologne. It rises very grandly from the *crux* of three simple apses, and is crowned by a slate spire spreading itself out at the base, as does that surmounting the central tower of the curious double church of Schwartz-Rheindorf, opposite Bonn.

Of solitary western Rhineside towers, that of St. Quirinus' church at Neuss, situated at a little distance from the river, about twenty miles above Cologne, may be particularised for commendation. Of great bulk, square, and crowned by a very low pyramidal capping and angle pinnacles of questionable character, this tower at Neuss reminds one on a first approach of our own Tewkesbury. In its lower portions it composes one of the most highly ornamental façades produced in Germany during the early part of the thirteenth century, and the effect is much strengthened, as I remarked just now, by a pair of western transepts.

A favourite form of capping in the Rhenish provinces, either for towers of slender dimensions, or for those filling re-entering angles, is the low quadrilateral spire, sometimes of stone or slate, at others of metal, and with its ribs starting from the points of the gables, with which the tower is in many cases finished. Of this form, the steeples at Andernach, St. Castor at Coblentz, and the western pair at Limburg on the Lahn, furnish examples, but this peculiar type is not exclusively confined to Rhenish Prussia, occurring as it does in the heart of Germany in the Marien Kirche at Dortmund, at Halberstadt in the Liebfrauen Kirche, at Freiburg on the Unstrutt, and elsewhere.

Frequently when the tower terminates rectangularly, a low pyramidal capping imparts quite an Italian air to such towers as those at Münster cathedral and at Murbach in Alsace, where a square-ended choir with towers partly forming transepts is all that remains of a once noble Benedictine establishment.

Passing from Rhenish into Westphalian Prussia, we find that, with a few notable exceptions, the solitary western steeple is the rule. Osnabrück cathedral presents a somewhat imposing group of three—a massy octagon surmounted by a lead spire crowning the intersection, while the western façade is flanked to the north by a slim Romanesque tower, and to the south by a Complete Gothic one double its breadth. Both have, however, post-Gothic but very picturesque cappings of lead, and the trio helps to compose with the noble pair of towers flanking the western façade of the Johannis Kirche, and the tall single ones at the

west ends of St. Catherine's and St. Mary's, a decidedly prepossessing architectural group.

Pleasing are the towers with their low metal cappings at the west end of Münster cathedral, the western transept just behind them constituting a peculiarly grand feature. There is no central tower to this great church, a light flèche alone surmounting the roofs at the junction of the nave and choir with the transepts. On the north-eastern confines of the province we find Herford, whose vast minster was designed to have a pair of towers to the west, but of which only the southern one—an extremely noble specimen of its kind—has been carried on to completion. In its pair of gables to each side and its 'Transitional' corbel tabling, we have only another instance of that tenacity to primitive forms observable in Germany during the pure Gothic ages.[1]

The west front of St. Kilian at Höxter has a pair of early steeples curiously decreasing in breadth as they ascend, as has the façade of the neighbouring abbey church of Corvey. In both these west fronts we observe a tendency towards that method of 'screen façading' which further eastwards, and at a later period, reached such startling developments.

Another pair of western steeples in connection with a Transitional west front is encountered in the church of St. Nicholas at Lemgo, a vast and highly interesting church, much resembling the cathedral at Paderborn and the minster at Herford in several particulars, and which no student of Westphalian church architecture should on any account miss seeing, accessible as it is either from Herford or from Hameln.

One of the Bielefeld churches is the possessor of a pair of fantastically capped western towers, which, although of an advanced Gothic period, have, from the causes above alluded to, all the appearance of Romanesque ones.

In travelling about Germany, it is both interesting and instructive to observe how one peculiar kind of tower is confined to a certain district. The railway journey from Soest to Altenbecken introduces us to a series of steeples which, without possessing much grace of contour, are truthful, purposelike pieces of work, and as such elicit our admiration, while not a few are extremely interesting and valuable from their antiquity. The type to which I refer is the gabled one, with or without the addition of a spire.

[1] An illustration of this steeple, which was not completed until late in the fifteenth century, will be found on page 260.

Being much broader, and more majestically proportioned than those of the Rhineland, the Westphalian steeples are better qualified to stand alone; they are placed almost invariably at the west end of the building, and in that position look extremely well.

Occasionally, we find the solitary western tower gabled on two sides only, but more generally on each side, as in that noblest of examples, St. Patroclus at Soest, where it is surmounted by a metal spire of singularly happy proportions. A slenderer tower, also gabled, and supporting a slate spire, curiously leaning towards the west, is attached to another of Soest's many and interesting churches—the 'Reformirte Kirche,' situated on the southern confines of that delightful old 'large village of Westphalia.'

Paderborn cathedral has had the character of its twelfth century 'cruciform saddleback' tower quite changed by the addition of an unpleasantly proportioned lead spire, and the same process was in operation at St. Nicholas, Warburg, as I observed during a recent visit paid to that pleasantly situated old town. Here the four tower roofs were designed to meet in a small turret in the same manner as may still be seen in one of Paderborn's churches, SS. Peter and Andrew, commonly known as the Busdorf Kirche, whose present contour will, it is devoutly to be hoped, remain undisturbed. Neither of these steeples is, in its upper stages at least, of an early period, from which it may be gathered that the *Satteldach* was a favourite termination in all ages. Pleasing are the gabled towers of Gesecke, Erwitte, and Altenbecken all villages on the line of route from Soest to Warburg. The steeple at Erwitte and the western one of the Grosse Marien Kirche at Lippstadt are ponderous masses, more remarkable for solidity of construction than for elegance of outline. At Veltheim near Minden is a charming little example of a saddleback tower attached to a village church.

Of North German steeples in that vast brick district upon which I have already dwelt at considerable length, the most remarkable are those of the Marien Kirche at Lübeck, St. John's at Lüneburg, and the churches at Prenzlau and Wismar. These show that the gabled type, so common in Westphalia, had penetrated to remoter northern regions. And there is a very interesting group of churches in which this peculiar form of steeple frequently occurs, to the extreme north-west, viz. in Overijssel and Friesland.

More curious perhaps than beautiful are the gabled towers one encounters quite up in the north-east of Prussia, but chiefly in the locality environing Frauenburg, the seat of the bishop of Ermland. With their eastern and western faces masked by stepped and turreted brickwork, such steeples as Santoppen and

TOWER OF ST. MARY OVER THE WATER AT MÜNSTER

Guttstadt will recall to those conversant with Danish ecclesiology the more picturesque brick stepped saddlebacks of Taarnby, Great Hedinge, West Brondby and Vallenback.

The city of Munster possesses two of the most beautiful steeples produced in Westphalia, if not in Germany, during the

Complete Gothic period: the western one of the church of St. Mary over the Water, the accompanying illustration of which precludes a detailed description; and the central one of St. Ludger, where a Late Gothic lantern of the most graceful open character forms a striking contrast to the severity of the Romanesque octagon upon which it is engrafted.

A similar instance of the superimposition of Late Gothic work upon Romanesque meets us in the octangular towers forming part of the central screen mass at the Dom of Erfurt. In their primitive form these towers doubtless stood over the west end of the choir, and in the angle formed by it and the transept, as at Naumburg, but at a later period they were joined together in a manner that will be understood by reference to the illustration of this edifice on page 333. I have already alluded in the previous chapter to a peculiar method of concealing the western gables of the nave, in speaking of the Brunswick churches. In Central Germany this 'screen façade' seems to have been a very favourite device, from Romanesque to Late Gothic times, occurring as it does with a frequency that is apt to get tiresome in the churches of Goslar, Halberstadt, Quedlinburg, Gernrode, Magdeburg, and others of Lower Saxony.

We also meet it, without the flanking turrets, in the form of a tall mass, gabled transversely, and extending the whole width of the building. The church of the Petersberg, near Halle, St. Peter's at Magdeburg, and sundry other churches passed by the traveller on the Lower Saxon railway lines, present this curious and not unpleasing prolongation of the western façade, which has been reproduced in the modern church of Schönhausen between Stendal and Brandenburg.[1]

Yet another instance of the combination of Early and Late work in steeples confronts us in that most southern of German minsters, Freiburg im Breisgau, where a central lantern and transepts form the only existing portions of a somewhat late Romanesque church, whose reconstruction, in progress at differ-

[1] Such an arrangement must be looked upon as a prolongation upwards of the west front rather than as an actual steeple, the dimensions from north to south being so greatly in excess of those in the opposite direction. The late William Butterfield in designing his noble church of St. Augustine, Queen's Gate, seems to have been influenced either by these curious 'screen façades' or by the somewhat similarly outlined belfries of Villefranche and Montgiscard in the neighbourhood of Toulouse.

ent times during the Pointed Gothic period, shows us the style in three distinct phases. The architect of the present choir—the last and least satisfactory portion of the work undertaken—was required to enlarge a Romanesque plan. In pursuance of German custom this choir at Freiburg—which, it is to be presumed,

WEST FRONT OF ST. CATHERINE AT BRUNSWICK

(*A Specimen of the Lower Saxon 'Screen Façade'*)

was apsidal—included an octagonal turret in the angle formed by it with either transept. Instead of removing these Romanesque turrets, the architect skilfully took advantage of them, superimposing two stages in the Late Gothic of the period, and capping the whole with graceful spires of open work, which,

harmonising with the far-famed one at the west end, assist it in composing one of the most charming trios of steeples to be found in the whole range of Continental architecture.

Reminiscent of the Kent and Sussex Wealds are the small slate spires which ordinarily crown the towers of small village churches in Hanover. Nestling, as they do, in a collection of steep-gabled, red-tiled houses, they not only look exceedingly pretty but seem admirably adapted to their locality—an immense tract of country, flat as far as eye can see. There are several very charming village church steeples of this and the gabled type in the neighbourhood of Minden. Many of these churches, although externally of rude architecture, and of humble dimensions, are well worth entering for the sake of the curious and interesting furniture they contain. Not a few have escaped the 'obliterator of historical records,' and on this account are more than ordinarily delightful.

The western steeples of Bremen and Halberstadt cathedrals are almost entirely modern, but they are very pleasing, and seem to have had those of Lübeck and Lüneburg as prototypes.

Certain cathedrals have four towers. That of Magdeburg was designed to have such a number, but the pair which should have flanked the eastern side of either transept never seems to have progressed beyond the clerestory. The western pair was one of the last additions to the cathedral, and although not particularly remarkable, composes a fine mass, with the portion of wall, which, rising far above the roof of the nave, and forming the belfry, is pierced with an unglazed window, like the exaggerated Brunswick west fronts.

Naumburg and Bamberg cathedrals can show extraordinarily fine groups of four steeples. Each of these churches is equipped with a western apse or choir, in addition to the eastern one, a pair of steeples flanking either termination. At Bamberg the towers adjoining the western choir are particularly graceful works of the latter part of the thirteenth century, their two stages of light, open tourelles having been inspired by those of Laon.

It was probably in emulation of these western spires of Bamberg that a pair was commenced in connection with the exquisite Early Gothic western choir at Naumburg, but of these only the north-west one seems to have made much progress during the mediæval period. Of this steeple, the work in the first stage only, i.e. that above the square base commensurate in height with the

walls of the church, is of the thirteenth century, or in any way comparable in purity with the work at Bamberg. The remaining two stages, though carrying out the same idea, with projecting octangular turrets, are not only much later but coarser in execution. The third stage having been reached, the whole was capped with a debased cupola, shown in Puttrich's volume on the 'Architecture of Saxony,' and so remained until about twelve years ago, when, in connection with other extensive works of reparation in this most interesting of mid-German churches, this capping was removed. Pinnacles were then added to the turrets, and a not very graceful octagonal spire of lead placed upon the tower proper. At the same time, the work of completing the companion steeple—which had hitherto proceeded no further than the square base, imparting in that condition the air of a roofless western transept—was taken in hand, and carried up in the Early Gothic style throughout, with Laon-like turrets on the oblique sides of the octagonal portion. The eastern pair of steeples (octagons imposed upon squares) are, as I have already remarked, partly Romanesque and partly Late Gothic, and, although entirely opposite both in detail and outline to the western ones, group very pleasingly with them.

The open-work spire of Freiburg im Breisgau is perhaps unequalled in grace, but those of Strassburg and Thann will always appeal to the curious rather than to the true artist in such matters. Another of these spires of open work is at Meissen; little or nothing can be said in its praise, while at the west end is an unfinished 'screen façade' extending across the whole width of the church, but not rising above the apex of its roof. It is not improbable that it was the intention of the designer to enable this façade to soar far above the building somewhat after the fashion of the great one at Strassburg, which, after all, is little more than an exaggeration of those screens to which allusion was made just now in connection with the architecture of Lower Saxony.

The cloister forms a highly interesting and important feature in German ecclesiology. Despite the fact of so large a number of churches being in Protestant hands, such as were of cathedral or conventual standing have succeeded in retaining this appendage in a far more complete state than those of England and France. In most instances, however, their domestic entourages have been secularised almost beyond recognition. It is by no means unusual to meet with several churches in one town equipped with

cloisters, and as in some instances a right of way lies through them, they can be resorted to at all reasonable hours for purposes of study, when perhaps the church itself is closed. This becomes particularly engrossing at Erfurt and Magdeburg, where the cloisters present a combination of styles. The cloister attached to a German church does not always lie alongside the nave as with us, but is occasionally discovered in such anomalous positions as at the west end (St. Maria in Capitolio at Cologne, Laach, and Aschaffenburg), at the east end (Hildesheim and Ratisbon cathedrals), or against the north side of the choir, as at Paderborn.

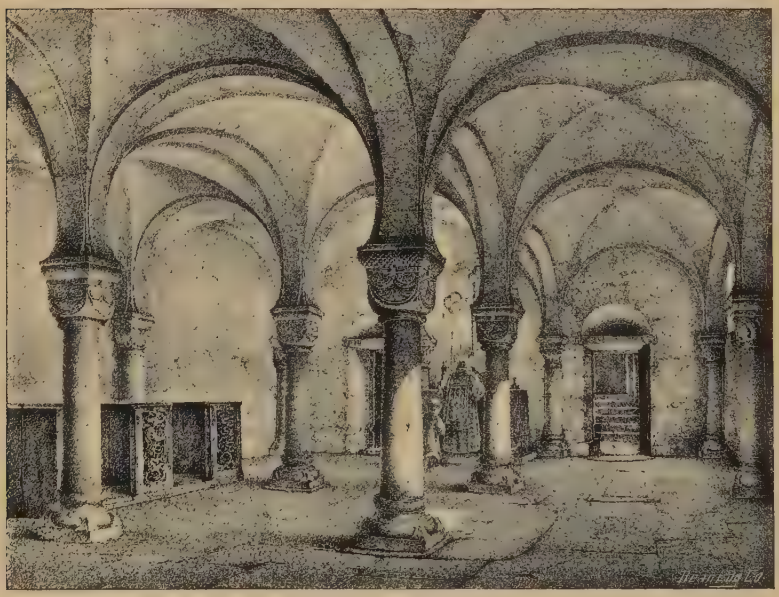
Of Romanesque and Transitional cloisters we find examples at Aschaffenburg in Bavaria, Asbeck (near Coesfeld in Westphalia), Bonn, Cologne (St. Maria in Capitolio), Essen minster (eastern side only), Gernrode (north and only side left), Hildesheim cathedral, the abbeys of Laach in Rhenish and of Loccum in Westphalian Prussia, at Magdeburg (cathedral and Liebfrauen Kirche), at Osnabrück (on the south side of the cathedral, but much restored), and at Paderborn, attached to the church of SS. Peter and Andrew.

In the Complete Gothic style, cloisters of great beauty may be seen at Aix-la-Chapelle, Brunswick (St. Ulrich's), Mayence (cathedral and St. Stephen's), Osnabrück (St. John's), SS. Peter and Paul, Weissenburg, and St. Victor, Xanten, and attached to the cathedrals of Erfurt, Halberstadt, Münster, Paderborn, and Treves. Where cloisters exist in connection with a Roman Catholic church, they are fitted up with pictures, desks, and kneelers for the recitation of the 'Stations of the Cross,' hence their appellation, *Kreuzgang* (Way of the Cross). Often we find their walls encrusted with monuments in the voluptuous style of the Renaissance, but these, as well as the large incised gravestones frequently lining them, assist in imparting additional interest and picturesqueness. Generally speaking, the garth is trimly kept, but in many cases it is so thickly foliaged as to interfere somewhat with architectural pursuits.

The non-subterraneous crypt, so important a feature in the ecclesiology of Germany, is to a certain extent responsible for the extremely picturesque aspect of so many of that country's church interiors, from the fact of its so frequently necessitating a flight or several successive flights of steps from the nave to the choir. The Dom at Brandenburg, St. Blazius at Brunswick, St. Boniface,

Hameln; the conventual churches of Jerichow, Gernrode, and Quedlinburg; the cathedrals of Bamberg, Chur, Hildesheim, Naumburg, Paderborn, and Speyer; the minsters of Bonn, Essen, and Gladbach; St. Gereon, Cologne, the church at Boppart, and St. Quirinus at Neuss, all derive additional interest from the presence of the raised crypt.

Generally, we find the entrance to the crypt facing the nave, a flight of steps on either hand conducting to the choir. Such an



CRYPT AT GÖLLINGEN

(*From Puttrich*)

approach to the choir and high altar is no doubt extremely imposing—at Brandenburg there are as many as twenty-two steps, while the more broken ascents at Brunswick, Quedlinburg, and Paderborn are equally steep—but, as the whole of the eastern bay of the nave is very frequently occupied by these stone staircases, the cruciform plan of the structure is lost internally. In some cases the crypt is approached from the transept, as at Brandenburg, Hildesheim, Naumburg, and Paderborn, the crypt in the last-named being, next to that at Speyer, the longest in Germany.

At Naumburg, where the west end of the crypt is masked by a valuable Romanesque roodloft, the floor of the substructure is only 4 ft. 6 in. below that of the nave and transepts, while the parcloses of the choir which extend across the latter are 16 ft. above it. At Quedlinburg, where there is a flight of steps to the choir on either side the crypt door, and at Jerichow, where the choir can be approached only from the transepts, you walk straight into the crypt from the nave.

Occasionally we meet with crypts beneath the transepts, choir aisles, or western apse, but not of great dimensions, as, for instance, in the churches at Soest (St. Patroclus) and Barsinghausen, and in the minsters of Herford and Gernrode.

A charming specimen of Saxon Romanesque is the crypt under the chapel at Göllingen, near Sondershausen—a simple building, square in its lower and octagonal in its upper storey, the transition from one shape to the other being pleasantly accomplished by stone broaches. A view of it (from Puttrich's work on Saxony) embellishes this chapter.

Besides the examples to which I have drawn attention, the following German crypts, among a host of others, merit study—those of Conradsburg, Ilsenburg, Memleben, and Zeitz in Saxony, and of Fischbeck, Neuenhersee, and Vreden in Westphalia. In the last-named the carved capitals of the columns are of unusual excellence.

When a German cathedral or church remains in Catholic hands, the crypt is always accessible, fitted up, as it is, with benches, altar, sometimes an organ, and other *instrumenta* of worship.

CHAPTER IV

THE FURNITURE AND FITTINGS OF GERMAN CHURCHES

If in adding to or rebuilding their churches the Germans of the later mediæval epochs rarely succeeded in producing an agreeable assemblage of parts, it must be conceded that they rivalled if they did not excel their neighbours in furnishing them with roodlofts, triptychs, stalls, coronæ, tapestries, stained glass, and other matters invoking the aid of those arts that are auxiliary to architecture. From their immense number, it would be impossible within the limits of the present chapter to dwell in detail upon individual specimens of *instrumenta ecclesiastica*. But it is hoped that the brief and generalising notes and lists here offered as a guide to the student may serve to show how much is to be learnt from the German churches in this respect.

For, as I remarked at the outset of this volume, Germany is the one part of Northern Europe in which the furniture of the Middle Ages still remains. And this is most remarkable when we remember that tremendous duel which lasted from the first enunciation of the Reformed principles till the Peace of Westphalia in 1648, the duel between the Smalkeld League and Charles V., between Gustavus Adolphus and Wallenstein, between the Protestant North and the Catholic South. Fortunately pride in civic monuments was stronger than the iconoclastic mood, for those specimens of church furniture and fittings which everywhere remain to delight us, even in the north where the new doctrines were received with more eagerness than elsewhere, would have met with but short shrift from the fanatical rabble of Knox, the Ironsides of Cromwell, or the *sans-culottes* of the Great Revolution. Not only have the better class of North German Protestants preserved what is ancient, but at periods subsequent to the Reformation have added many new decora-

tions, particularly paintings of scriptural subjects, often in large numbers. Of course many of these partake of the general declension in art common to the epoch, yet at the same time they show that no fanatical dread of such embellishment was prevalent among their promoters. The task of culling examples from a collection of church furniture quite bewildering in its

CATHEDRAL AT HAVELBERG: CHOIR, LOOKING WEST

vastness and beauty has been one of no common difficulty, but I venture to think that those selected may be taken as typical of German accessory art in its various phases.

I will commence with that most important feature in a church interior, the roodscreen.

The jealously guarded choirs of North Germany, with their high, close rood- and parclose-screens, constitute one of the most

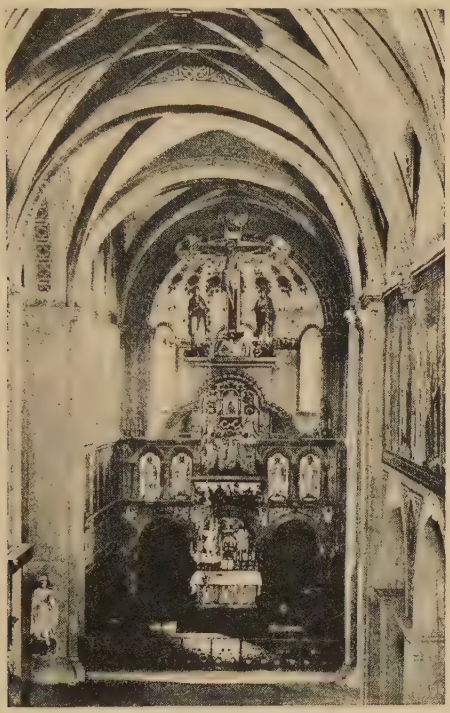
interesting ecclesiological features of that country. They vary considerably both in form and position. Where the eastern limb is long enough to contain the choir fittings—as, for instance, at Halberstadt and Magdeburg—the roodloft stands at its entrance with the transeptal space in front of it; but more frequently the choir proper is so short that its extension across the transept, and in certain cases even into the nave, was found necessary, as at Brunswick, Hildesheim, Marburg, Münster, Naumburg, and Paderborn. In these instances fine scope is afforded for more than ordinary elaboration of the side screens or parcloses, and advantage has in certain cases been taken of this. Sometimes, as at Hildesheim, Marburg, and Wechselburg, the roodloft is a mere screen, fulfilling the double purpose of a reredos and a rood. Cathedrals and conventual churches are distinguished by the deep roodloft, with a people's altar facing the nave between two entrances to the choir and always dedicated to the Holy Cross from its position immediately under the great rood. Parish churches have either an open one of stone, or *cancelli* of metal, with the doorway central. Occasionally we find only a beam sustaining the rood and its attendant figures, or the crucifix pendent alone from the roof.

Early examples of German choir screens are those in the Cistercian church at Maulbronn, in the Dom at Naumburg, enclosing the eastern choir, and at Wechselburg, near Leipzig, in the Schloss Kirche. The last named is a highly valuable specimen. Forming as it does both rood and reredos, it stands in the chord of the apse of one of the very few ancient churches held by the Catholics in Saxony. The screen is stone, the rood, the arch supporting it, and the attendant effigies being of wood. The arcaded figures above the side doors are of stone and coeval, but the frescoes filling the central arched compartment are modern, and belong to the recent sumptuous works of restoration carried out in this hitherto somewhat gloomy church.

Of First Pointed roodscreens that in the Marien Kirche at Gelnhausen and that separating the nave from the western choir of Naumburg cathedral may be cited as fine examples.

Complete Gothic screens, by far the most numerous, occur in the cathedrals of Halberstadt, Havelberg, Lübeck, Magdeburg, and Meissen; at Lübeck in the Marien Kirche and chapel of the Hospital of the Holy Ghost; in the Dominican church at Erfurt; in St. Stephen's, Alt Breisach, on the Upper Rhine;

in the Pfarr Kirche at Oberwesel on the Middle Rhine ; and in St. Victor at Xanten on the Lower ; and in the Hesse churches of St. Elizabeth at Marburg, Friedburg, and Wetzlar. Of Renaissance screens an extremely interesting example still exists in the protestantised Cistercian abbey church of Riddagshausen near Brunswick, and a much more sumptuous one in the cathedral at



ROODSCREEN AT WECHSELBURG

Hildesheim, remarkable for the works of Early Romanesque art with which St. Bernward so richly endowed it.

It is worthy of observation that the roodscreen is much more commonly met with in the Lutheranised churches of Germany than in those of the Catholics. Many doubtless existed in the churches of the latter until the middle of the eighteenth century, but in Germany, as in France, during the laxity prevalent in ecclesiastical circles at that time, the partial decay of ancient

solemn discipline, combined with pagan ideas of taste and the ravages of the Great Revolution, have left but few of the sumptuous roodlofts which were formerly to be found in every great church.

Subjoined are a few details of some of the most important specimens of this necessary adjunct to a Pointed church that have come down to our own day.

In the Marien Kirche at Gelnhausen there is a singularly elegant roodloft reared beneath the eastern arch of the lantern, of which the illustration gives a good idea, as well as of its position. Behind the triptych which surmounts the altar within the central arch of the screen is a large sexfoiled circle, introduced to admit of the congregation in the nave participating in the choir offices. The sculpture in the spandrels illustrates the Last Judgment, and the workmanship here, as well as throughout the church, is of the most elegant First Pointed character. The building, as may be seen by its ritual arrangements, is held by the Protestants. No one journeying from Frankfurt to Leipzig should omit to visit Gelnhausen.

The Dom at Halberstadt has a very rich stone screen dating from the end of the fifteenth century. It has two doors with the nave altar between them, an arrangement preserved by its Lutheran possessors, who use this altar for their 'Morning Service' while that in the enclosed choir is reserved for the Sacrament. The loft projects into the transept, being supported on its west, north, and south sides by arches with ogee canopies to them, all of the very richest and most elaborate workmanship. There is a spiral staircase in the centre inside, and in the loft, to which it forms the approach, is a brazen eagle looking north for the Gospels. The rood, of great size and richly decorated—verily a 'tree of beauty'—does not stand upon the loft itself but, with the figures of the Blessed Virgin and St. John and two angels, is supported upon a beam a few feet above it. An illustration of this roodloft, the first view of which on entering the church by the western doors will not readily be forgotten, will be found in the chapter devoted to Halberstadt and the interesting places within easy reach of it (p. 309).

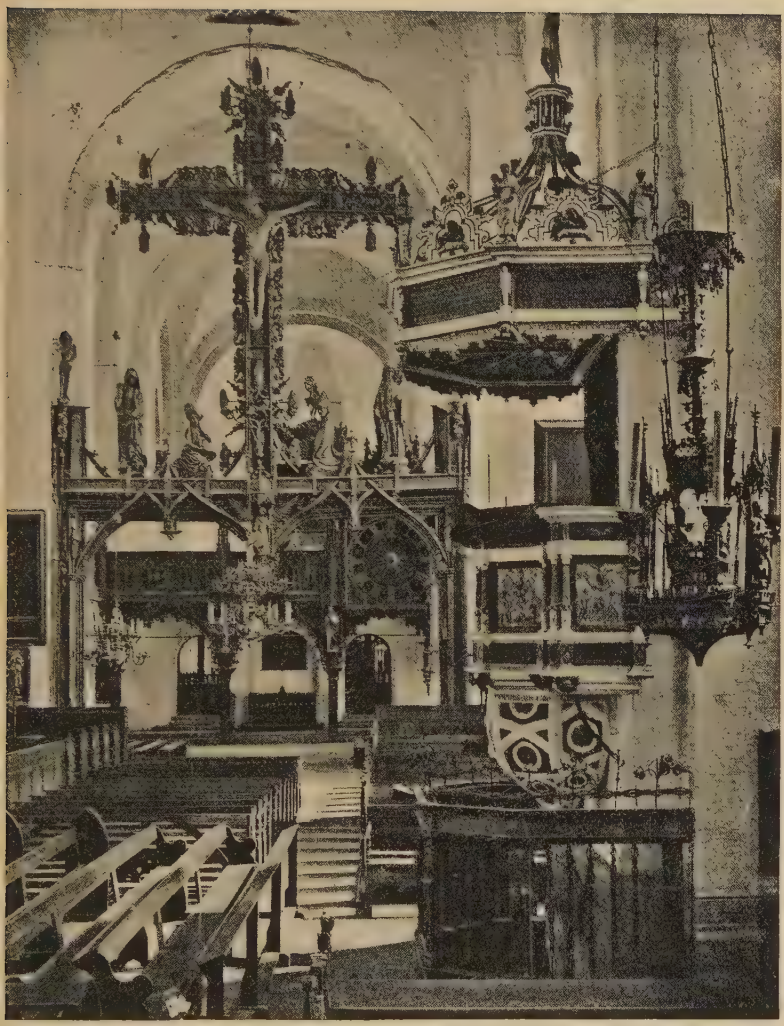
The cathedral of Lübeck retains both its solid choir screen and its roodbeam. The latter is thrown across the western arch of the *crux*, the former bars the entrance to the choir at the eastern one. The western roodbeam—of which, by the way, a

INTERIOR OF ST. MARY AT GELNHAUSEN, WITH EARLY GOTHIC ROODLOFT

water-colour drawing was made by S. Read some forty years ago [1] —is composed of a great many pieces of timber, deeply moulded and carved, and enriched with pendent tracery and crocketed braces. It is unsupported by pillars of any kind, and from its centre, reaching up to the apex of the western arch of the crossing, rises probably the most elaborate and magnificent crucifix in Northern Europe. The stem and arms are richly feathered (so to speak) with crockets, from each of which issues the bust of a prophet bearing on a scroll a prophecy relating to the Passion. At the four extremities of the cross are the evangelistic symbols within quatrefoils intersected by inverted sexfoils, from whose points issue alternately a figure and a crocketed pendent. The beam is inscribed, 'Anno Domini MCCCCLXXVII. Reverendus in Christo Pater et Dominus Albertus Crummedijk Episcopus Lubisencis, hoc magnum opus ad Laudem Dei propriis sumptibus fieri fecit;' and resting on it there are in addition to the effigies of the Blessed Virgin and St. John those of St. Mary Magdalene and a kneeling bishop, the former being represented in the towering head-dress of the period which witnessed the erection of this fine piece of work.

The screen crossing the entrance to the eastern limb of this cathedral is of stone and equally elaborate in its workmanship, but the carved ornaments are in wood and *appliqué*. An altar occupies the central portion facing the nave, with a window over it looking into the choir above the bishop's throne, placed—as in the undisturbed choirs of Halberstadt and Naumburg—with its back to the screen and facing the high altar. This window is fitted with shutters to close at pleasure. Nearly all the Lübeck churches retain a rood of some kind or another. A pendent crucifix, less complex than that in the cathedral but of great beauty, is in St. Catherine's—already alluded to as remarkable for the great height of its piers, its double transepts, and its elevated crypt or undercroft opening into the nave by a triplet of arches. The Hospital of the Holy Ghost, a long T-shaped building, lighted by windows enclosing three uncusped lancets beneath their pointed heads—a common type of fenestration in Lübeck, has a very elaborate roodloft. It separates the hospital from the chapel, which latter is formed in the arms of the T. This rood was originally open to both apartments, but it is now

[1] An excellent wood-engraving of this picture appeared during the early sixties in the *Illustrated London News*.



ROODLOFT IN THE CATHEDRAL AT LÜBECK

walled up. It has five arches, three of which are fitted up with altars, each surmounted by its triptych; the others are pierced for doorways. The front of the gallery surmounting these arches is divided into twenty painted panels, each canopied with a depressed arch of six subfoliated cuspings, whereby an effect of great richness is produced. A more acutely pointed arch surmounts the depressed headed one, the intervening space being filled with Flamboyant tracery work. In the rood above, the Magdalene is represented clasping the foot of the Cross.

In the Marien Kirche the screen rests upon five uncusped arches springing from rather low but graceful shafts. It is groined underneath to some depth, and is surmounted by a tall panelling gorgeous with early sixteenth century paintings of saints. In the loft formed by this screen is a small organ in a charmingly carved case, but the rood and its attendant figures have disappeared.

Magdeburg cathedral has a rather late stone screen, with two doors opening to the choir. Within the screen (in the centre at the east side) a spiral staircase leads to the loft. The rood has been removed from the loft, but a crucifix stands on a pillar just behind the nave altar, which is somewhat in advance of the screen, the figure of the Christ seeming to gaze sadly down upon the desolate building which, three centuries ago, witnessed offices carried out with a ritual splendour befitting the church of an archbishop. This roodloft at Magdeburg stands beneath the eastern arch of the great crossing: it extends considerably into the transept, and the inscription cut upon it informs us that it was commenced on St. Valentine's Day, February 14, 1445.

In that splendid monument of Early Complete German Gothic art, the church of St. Elizabeth at Marburg, of which a brief sketch has been given, the extension of the choir of the Teutonic Knights across the transept was rendered necessary by the shortness of the limb east of the crossing. For the pilgrims who flocked to the shrine of St. Elizabeth in the north transept, an altar was reared under the great rood whose screen enclosed the choir. This screen, the more effectually to separate the pilgrims from the knights, was constructed without doors. It stands beneath the western arch of the crossing, and is merely a shallow wall, enriched on the side facing the nave with niches and arcades, separated from each other by pinnacled buttresses. Two oblong recesses above the altar in the centre of the screen contain modern

sculptures of the Resurrection and the Entombment, placed one above the other. Surmounting all is a trefoliated arch of wood most exquisitely moulded, with floral ornamentation. From its apex rises the great rood, and from its sides the Blessed Virgin and St. John.

The screen in the Cistercian church of Maulbronn in Würtemberg is more remarkable from its antiquity, belonging as it does to the Transitional period, than for elaboration of ornament. Like that at Marburg it is only a shallow wall, but, in this instance, with a doorway on either side the altar facing the nave. The mouldings are good and deserving of study.

In Münster cathedral there existed, until about thirty years ago, a very elaborate roodloft, of which another watercolour drawing was made by Read early in the 'sixties,' and subsequently engraved in the 'Illustrated London News.' Though of late workmanship it was extremely beautiful, and consisted of five lofty arches profusely cusped. Altars occupied three of its arches, and doors the remaining two. It was pulled down by the Anabaptists during their fanatical but happily brief tenure of Münster in 1534, but was rebuilt subsequent to their expulsion from the city a few years later. It stood under the western arch of the great eastern transept, where the people's altar is now, and although its removal is regrettable from an artistic point of view, it has enabled the choir offices to be attended by those seated in the nave. The original parcloses crossing the transepts still remain. The rood which surmounted the screen was poor and inadequate. The whole has now been removed to a museum of ecclesiastical antiquities in the pretty, shady old close, one of the most charming on the Continent.

The Lutheranised cathedral of the old city of Naumburg in Thuringian Prussia, perhaps one of the most interesting and architecturally valuable of all the German churches, possesses two roodscreens, one at either end of the nave. The eastern rood belongs to the Romanesque period and consists of three round-headed arches, supported on rather slender shafts coupled; it is placed beneath the western arch of the crossing, projects some distance into the last bay of the nave on either side, and has an altar between the two doors. The gallery front above the arches is divided into a series of thirteen arcaded compartments. Of these, there are six on either side a square one enclosing a vesica with a painting of the Majesty. Each of the side com-

partments contains a painting of an Apostle. Below the Majesty is inscribed, 'Ego sum Alpha et Ω.' The doors on either side lead up into the loft, besides communicating with the choir, but the latter is now entered by openings cut in the parcloses, to which access is gained by a lofty flight of steps from either transept.

The whole, after centuries of gross misuse and concealment, has, in common with the rest of this most fascinating of German churches, been restored to something of its pristine condition. No rood surmounts this screen, but in Puttrich's 'Architecture of Saxony' a view of the eastern choir is given with, as a prominent feature, a tall crucifix—doubtless the old rood—standing on the ground.

The western roodscreen is of the most exquisitely beautiful First Pointed character, and, together with the apsidal choir which it encloses, was most probably in course of construction between 1249 and 1272. It is a deep *bona fide* roodloft—not a mere screen—and is approached on its western side by a couple of spiral staircases arranged within tourelles resembling the elegant ones at the angles of the western steeples of this cathedral, which may perhaps have been suggested by those of Laon.

On the side facing the nave is a doorway with blind arcade work exhibiting foliaged ornament of rare excellence on either side of it. A gable surmounts the doorway, which is a double one of two simple lancet openings. The doors themselves are of iron and cross-framed; between them is placed the rood, and on either side the Blessed Virgin and St. John. The arms of the rood define the shape of the entrances, and in the space between the square and the lancet, sculptured angels waving censers towards the Crucified are beautifully introduced. Within the gable is a quatrefoil enclosing a seated Majesty, while the cornice above the arcaded side portions of the screen is enriched with a series of subjects illustrative of the Passion.[1]

The parish church so proudly dominating the little Rhine-side town of Oberwesel enshrines perhaps the most exquisitely beautiful parochial stone roodscreen in Europe. It is quite a model. The gallery, in which is a glorious crucifix and attendant figures, is supported by slender marble shafts, and the arches are

[1] An illustration of this screen will be found on page 329.

NAUMBURG CATHEDRAL: ROODSCREEN TO EASTERN CHOIR

seven in number. Unlike the screens met with in cathedral and conventual churches, this screen at Oberwesel has its parochial character marked by the central doorway. The arch on either side the entrance is open-traceried, to afford those seated in the nave a better view of the offices performing in the choir; the next bay on either side was once occupied by an altar, and the outermost on either side is traceried but walled up.

In some churches where there is no solid screen the crucifix rests upon a beam spanning the entrance to the choir, or is pendent from the arch, as in St. Patroclus at Soest, St. Reinhold and St. Mary at Dortmund, the cathedral and St. Catherine at Osnabrück, the church at Fröndenberg, St. Laurence at Nuremberg, and elsewhere. In many instances—not only among the Catholics but among the Lutherans—the rood has been restored in one or other of these forms, a most gorgeous example both as regards carving and colouration being that erected a short time since in the Protestant St. Blazius at Brunswick.

Although the stone reredos or altar-piece is not unknown in Germany—examples of great value and interest occurring in St. Elizabeth's at Marburg in Hesse; in St. Catherine's at Unna; in the north transept of the cathedral at Paderborn; in St. Mary in the Meadows at Soest; and in St. Mary on the Hill at Herford—the favourite form of this *instrumentum altaris* was the winged or triptychal one of wood, enriched either with carved groups gorgeously coloured, gold predominating, or with paintings, the latter always occupying the outer sides of the wings which in penitential seasons were kept closed.[1] Some of these triptychs were equipped with double wings, one over the other, so that the various festivals of the Church could be emphasised by a display of altar scenery more or less gorgeous. When these altar-pieces first came into use is not quite clear, certainly not till the fourteenth century was well advanced; but by the beginning of the following one their adoption seems to have become general,

[1] With the approval of the clergy, and to the delight of many a devout congregation, altar-pieces of this kind have, during the last forty years, been placed in many English churches, as e.g. St. Mary, Aberdeen (an early work of Westlake's), St. John the Divine, and St. Agnes, Kennington, St. Michael, Brighton, St. Mary, Nottingham, St. John, Red Lion Square, and St. Alban, Holborn. In most instances the subjects are in a number of small paintings, the effect of the whole being, as a rule, far superior to that presented by the generality of the stone reredoses executed since the revival of Pointed architecture.

dictated perhaps by the almost universal employment of the three-sided apse. From an immense number of triptychal altar-pieces I have selected those in the following churches as being most worthy of the student's attention. In Westphalia: St. Peter, Dortmund; Pfarr Kirche, Vreden; church at Schwerte. On the Rhine: St. Stephen, Alt Breisach, and St. Mary at Oberwesel. In Würtemberg: church of the Benedictine abbey (now a theological seminary) at Blaubeuren; St. Cross, Gmund; St. Michael, Hall; St. Kilian, Heilbronn; church at Herrenberg. In Holstein: the Dom, Schleswig. All the above are colossal examples. Westphalia possesses an immense number of these carved altar-pieces on a smaller scale. They may be looked for in the following churches: Appeln, Bissendorf, Bochum, Coesfeld (St. James), Exten, Haltern, Hemberde, Heimsen, Holtrup, Iserlohn (Obere Stadt Kirche and Kirchspiels Kirche), Kirchlinde, Loccum, Lünern, Marienfeld, Mariensee, Minden (the Dom), Obern Kirchen, Osnabrück (St. John, and St. Mary), Peetzen, Rhynern, Scheldesche, Soest (St. Peter, and St. Mary in the Meadows), Steinbergen, Steinheim and Windheim.

The following are a few of the most notable examples in divers other parts of Germany.

On the Lower Rhine at Calcar, near Cleves, there is a splendid and, of their style, unrivalled series, each of the seven altars in the fourteenth century church being equipped with one. The triptych above the high altar is a wonderful work of its kind, the series of groups representing the Passion comprising some two hundred figures. The not far distant collegiate church of Xanten contains another collection equally beautiful. In the Baltic provinces are the splendid altar-pieces in the Cistercian church at Doberan between Rostock and Wismar; in the Pfarr Kirche at Gustrow, a little to the south of Wismar; in the churches of St. Nicholas at Rostock and Stralsund; in those of St. Mary at Danzig, Greifswald, Koslin, Kolberg and Tribsees, the last named being an early one of especial interest. In Brandenburg, the churches of Werben and Salzwedel are similarly equipped, as are the Silesian ones of St. Elizabeth, Corpus Christi, and St. Mary Magdalene at Breslau. Cracow possesses in the high altar-piece of the Marien Kirche—a most picturesque Late Gothic church with a lofty but narrow apsidal choir—one of the largest and most sumptuous works of S. Stoss, executed between 1472 and 1484. In Saxony are good specimens in St. Moritz,

St. Ulrich and the Neumarkts Kirche at Halle, and in the Marien Kirche at Zwickau.

From among a host of paintings forming portions of mediæval triptychs, or inserted in altar-pieces of post-Gothic date,[1] I have selected those in the following churches: Bielefeld, St. Martin; Dortmund, St. Reinhold, St. Mary, Dominican church; Osnabrück, Marien Kirche; Paderborn, cathedral (an altar in the south transept); Rhynern; Soest, Nikolai Kapelle (a coronation of St. Nicholas, an early and very valuable specimen, *c.* 1400), St. Peter, St. Mary in the Meadows (fourteenth and fifteenth cent.), St. Paul (fifteenth century), St. Maria in Hohe (before 1500). All the above are in Westphalia. Cologne cathedral: in the chapel of St. Michael

THE DOMBILD IN COLOGNE CATHEDRAL

behind the high altar is the celebrated Dombild representing the Adoration of the Magi, a masterly production for its date, 1410; in the Lady Chapel is Overbeck's Assumption, delicate and graceful, but somewhat cold; St. Peter's contains Rubens's

[1] Many of these altar-pieces, which in some wise correspond to those seen in our churches of the Wrennian epoch, are truly magnificent, Lutherans as well as Catholics delighting to equip their churches with them, though observing a different scheme of iconography. Not infrequently these altar-pieces rise in three stages, each furnished with a painting, as in the Jesuit churches of Cologne and Paderborn. From an architectural standpoint the altar-pieces in the cathedrals of Frauenburg, Gnesen, and Havelberg, and in St. Mary at Wismar and St. James at Stettin will be admired by those not ultra-mediæval in their tastes.

crucifixion of that saint. The picture usually seen is a copy, the original being displayed to public view only on Sundays and Holy Days.

In St. Elizabeth at Breslau, the Schloss Kapelle at Dessau, the Dom at Glogau, St. Mary at Halle, St. Wenzel at Naumburg, St. Blazius at Nordhausen, and the Stadt Kirche at Weimar are works by Lucas Cranach, one of the High German school of the first half of the sixteenth century, on whose productions the religious feeling of the age—that of the early Reformation—is impressed. Cranach died in 1553 and was buried in the Jacobi Kirche at Weimar, but his remains were transferred to the Stadt Kirche in 1859. The mason who carved his epitaph has written *pictor celerrimus* instead of *celeberrimus*, either of which is appropriate.

Although many of them have not been identified, it is probable that a large number of the pictures met with in the Westphalian churches are from the brush of Heinrich Aldegrever, a no less warm partisan of the Reformation. He was born most probably at Paderborn, where his parents resided, though he lived chiefly at Soest, dying there in 1558. Aldegrever's works show a decided Düresque feeling, but competent critics are of opinion that he was not a pupil of that master, nor even visited Nuremberg, though Van Mander reports that he painted the wings for an altar-piece in one of the churches there. Aldegrever is perhaps most widely remembered by his works in engraving, a branch of the art in which he acquired a distinguished reputation among those artists who are styled the Little Masters, from their having generally engraved plates of a small size. In the cathedral of Lübeck is the great Memling polyptych, while at St. Catherine in the same city, now a museum of ecclesiastical antiquities, is quite a store of these altar-pieces.

Of North German sculpture it may be said, speaking generally, that, in spite of considerable individual achievement, it cannot be regarded as often, if indeed ever, reaching the highest level of excellence. On a broad survey of this branch of ecclesiastical art in Germany, we are struck by the superiority of its early promise to its eventual achievement, and the sharp contrast between the works of the latter part of the twelfth and thirteenth centuries—replete as they are with dignity and pathos—and those of the Nuremberg school, in which, while there is much that is charming and admirable, it is impossible not to detect a desire

for dramatic narrative—an abandonment of the conventional for the naturalistic, but at the sacrifice of much beauty and æsthetic propriety. In the extreme north and east of the country, where stone is scarce, sculpture is rarely if ever met with, but this is in some measure atoned for by the numerous and beautiful examples of woodwork as shown in the triptychs with which the churches of these regions are so richly stored. Rhenish Prussia is comparatively devoid of sculpture owing to the havoc committed by the Revolutionary troops. Westphalia and Saxony offer perhaps some of the best and purest specimens; indeed, the statues adorning the western choir of the cathedral at Naumburg (*c.* 1270) and those which line the Golden Doorway of the church at Freiberg in the Erzgebirge (*c.* 1180) almost rival some of the finest works of Greece in their calm and placid beauty and stately breadth of form.

The following churches contain sculpture most worthy of the student's attention, ranging from the twelfth to the fifteenth centuries. Altenberg: Cistercian church, much beautiful foliaged ornament. Brunswick: St. Blazius, tomb of Henry the Lion and his wife, the English Matilda; St. Martin, the Bride's, Priest's, and Baptismal Doorways. Cologne: statues on the columns in choir of cathedral. Erfurt: triangular porch of the Dom. Freiberg in the Erzgebirge: Golden Portal. Friedberg in Hesse: door on south side of nave. Gelnhausen: south door of Marien Kirche. Halberstadt: Dom, statues on pillars of choir, roodloft, tympanum of north transept doorway; Liebfrau Kirche, figures in parcloses across transepts. Hecklingen: conventual church, angels in spandrels of nave arcade. Magdeburg cathedral: tympana of north and south transept doors; foliaged ornament in nave aisles. Marburg: St. Elizabeth, tympanum of west door, shrine of the patron. Mayence cathedral: series of monuments of prince bishops affixed to the nave piers and forming admirable studies in the history of mediæval vestments. Meissen cathedral: doorway from western porch into nave; four statues in the inner choir of the founder Otto I. and his second wife Adelheid, and the patron saints John Evangelist and Bishop Donatus. Minden: Dom, series of figures above door leading from western porch into nave; doorway to cloisters on south side of nave. Mühlhausen: south doorway of Marien Kirche. Münster: south-western portal of cathedral. Naumburg: frieze of 'western choir'

screen, statues in western choir, tympanum of south transept doorway. Paderborn : south doorway of cathedral ; scenes from life of Christ, and Parable of the Ten Virgins on exterior of south transept. Soest : St. Patroclus, tympana of west and north doors ; St. Maria in Hohe, tympanum of south door ; St. Maria in Wiesen, south door. Strassburg cathedral : south

WEST DOOR OF THE LIEBFRAU KIRCHE AT TREVES

transept and great western doorways. Thann in Alsace : western doorway. Treves : west door of the Liebfrau Kirche. Warburg : group representing the Agony in Gethsemane in churchyard of St. John's. Wechselburg : Schloss Kirche, groups in pulpit and effigies in roodscreen. Xanten : Calvary group near south door of St. Victor.

Following the custom of the mediæval Italian ones, the earlier cathedrals and conventual churches of Germany had separate baptisteries, circular or octagonal in form, but these have either vanished entirely or have been superseded by a building of totally different character, whose dedication to St. John the Baptist alone serves to carry on the tradition. An example of this occurs at Essen, where, a little to the west of the minster, and joined to it by a Romanesque atrium, a three-bayed Gothic church occupies the site of the ancient baptistery chapel.

The custom of erecting a font of suitable size within the principal churches themselves, thus obviating the necessity of a special building, may be traced to the ninth century, for in the plan of the great church of St. Gall, which belongs to the earlier part of it, the font is placed in the middle of the nave, close to the western choir.[1] At this time baptism by sprinkling had taken the place of that by immersion, and this change exercised considerable influence on the plan and erection of fonts, which, however, through all the ages of Pointed architecture in Germany retained something of that primitive, vat-like character from which they have derived their appellation *Taufstein*, literally 'dipping stone.'

Of fonts, whether Romanesque, Complete Gothic, or Renaissance, Germany presents examples in abundance, both in stone and metal. When composed of the latter material they are styled *Taufbecken*, or 'dipping goblets,' from the shape they ordinarily assumed. In the Catholic cathedrals and churches the font retains its original place, which is, generally speaking, at the west end of the north aisle; but in those that have become protestantised it has, with a few notable examples to the contrary, been removed from its rightful position into the choir, thus completely nullifying the beautiful symbolism of the entrance into the spiritual Church by baptism.

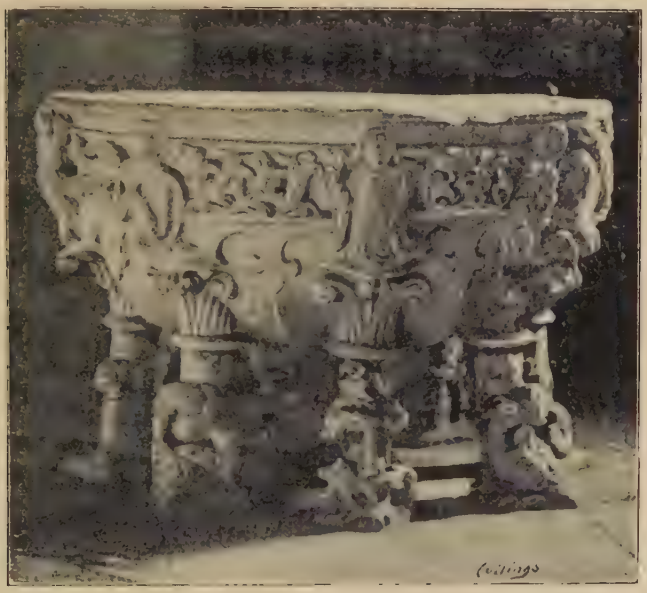
The following is a list of some of the more interesting and important stone fonts in Northern Germany.

Romanesque and Early Gothic examples: Andernach (Pfarr Kirche); Halberstadt, Limburg on Lahn, and Magdeburg cathedrals; Merseburg (Neumarkts Kirche). In Westphalia: Aplerbeck, Asbeck, Beckum, Bochum, Boke, Brechten, Brenken, Elsen,

[1] As I remarked in the previous chapter, the western apse, so frequently met with in early German churches of cathedral or conventual rank, may be accounted for by this disuse of the separate baptistery.

Freckenhorst, Koesfeld (St. James), Lunero, Methelin, Ramsdorf, Veltheim.

Complete Gothic examples: in Saxony: St. Severus at Erfurt. In Westphalia: Ascheberg, Benninghausen, Billerbeck, Dortmund (St. Peter), Herford (minster, and St. Mary on the Hill), Munster (St. Ludger), Osnabruck (St. Catherine), Ostenfelde, Paderborn (SS. Peter and Paul), Soest (St. Patroclus, St. Mary in the Meadows, St. Peter, St. Paul), Waterslohe, Wiedenbrück.

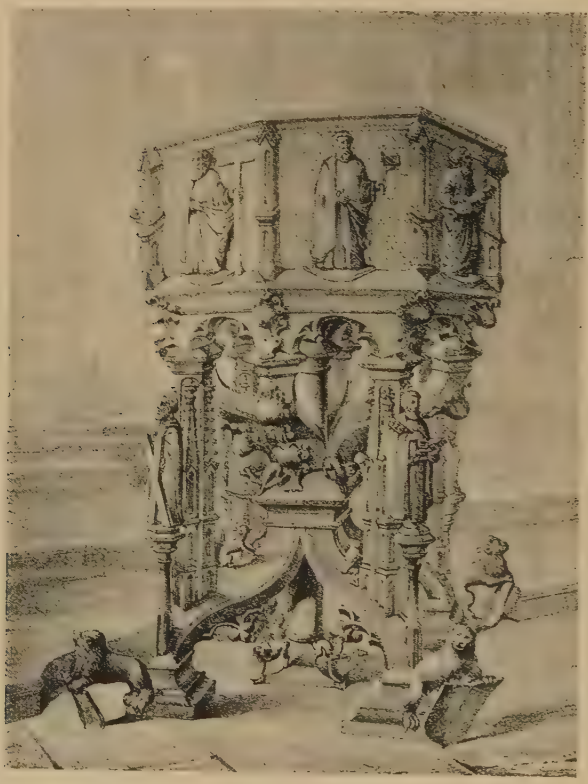


FONT IN LIMBURG CATHEDRAL

Renaissance examples: Eisbergen (near Minden), Höxter (St. Kilian), Lemgo (St. Nicholas and Stifts Kirche), Minden (the Dom, and St. Mary).

In metal fonts, North Germany is extremely rich. Of these the following as exhibiting the greatest beauty of workmanship and skill in casting are particularly deserving of attention from the student. Early examples: Bremen cathedral, Brandenburg (St. Godehard), Dortmund (St. Reinhold), Hildesheim cathedral, Koesfeld (St. Lambert), Osnabruck cathedral, Rostock (St. Mary).

Late examples: Brandenburg (St. Catherine), Breslau (St. Elizabeth), Brunswick (St. Martin and St. Ulrich), Cologne (St. Maria in Capitolio, St. Peter), Danzig (St. Mary), Halle (St. Mary), Hanover (St. Cross and St. Giles), Lübeck (cathedral, St. Mary, and St. James), Mayence and Münster cathedrals, Prenzlau (St. Mary), Spandau (St. Nicholas), Wismar (St. Mary),



LATE GOTHIC METAL FONT AT WITTENBERG

(*From Puttrich*)

Wittenberg (Stadt Kirche). The churches of St. Martin and St. Simeon at Minden contain each an interesting specimen of a Renaissance font in metal dated 1583 and 1609 respectively.

Besides fonts, German churches are rich in other metal fittings, among which must be named: the *coronæ lucis* of great size

and antiquity pendent in the naves of the cathedral at Hildesheim and the collegiate church at Aix-la-Chapelle, and the later and more modestly dimensioned ones in Münster cathedral, in Archbishop Ernest's chapel at the west end of Magdeburg cathedral, in the Pfarr Kirche at Dortmund and the Stifts Kirche at Lemgo, and in the churches of Calcar, Erkelenz, Fröndenburg, Kempen, Obern Kirchen, and Ratzeburg. Post-Reformation chandeliers, often of great size and sumptuousness, and in every way deserving of study, are of frequent occurrence, those in the Dom at Bremen, St. Michael, Hildesheim, St. Mary, Colberg, the Minden churches of St. Martin, St. Mary, and St. Simeon, St. Peter, Soest, and St. James, Stettin, being most remarkable. Then there are the gigantic seven-branch candlesticks, which, in imitation of that in the Temple at Jerusalem, stand so imposingly at the entrance to the choirs of St. Blazius at Brunswick and the minster at Essen, both dating from Romanesque times; and the lesser candelabra of the same type in the churches of St. Mary at Colberg, and Frankfurt on Oder, St. Gangolf at Bamberg, St. Cunibert at Cologne, the cathedral and St. Mary at Halberstadt, the cathedral at Münster, SS. Peter and Paul at Paderborn, the Cistercian church of Riddagshausen near Brunswick, and St. James at Perleberg near Wittenberg.

Students of works in the precious and coarser metals should on no account leave the sacristies and treasuries of the North German churches unvisited, since the majority of them enshrine such smaller mediæval *instrumenta* as herse and Tenebræ lights, processional and altar crosses, candlesticks, chalices, monstrances, reliquaries, vessels for the holy oils, office books—often most sumptuously bound, tapestries, copes, chasubles, and other objects for use in the offices of the Church, too numerous to particularise. The best and most richly stored sacristies are those of Brandenburg, Hildesheim, Halberstadt, and Osnabrück cathedrals, St. Mary at Danzig, and the abbey at Quedlinburg.

In Germany, the pulpit was developed in the thirteenth century out of the ambon,[1] which in early times formed part of the choir screen; hence its name *Kanzel*, retained in reminiscence

[1] An ambon of the eleventh century, perfectly preserved and ornamented with great splendour, is still preserved in the minster at Aix-la-Chapelle. A gift of the Emperor Henry II, it is a trefoil in plan, executed in wood, covered with copper-gilt and adorned with jewels, enamels, and ivory reliefs in fifteen richly bordered panels.

of the balustrades or *cancelli* from which it projected. There are not many mediæval pulpits extant in North Germany, the greater portion having been replaced by others of the Renaissance period and showing all the sumptuousness of the style. The country, however, possesses rare treasures in the shape of two thirteenth century pulpits, one in the Neuwerks Kirche at Goslar, the other very similar to it in the church at Wechselburg near Leipzig. Of these the latter may be taken for a brief description. Designed most probably in imitation of those graceful pulpits rich in sculptured imagery that were being added to the churches of Northern Italy, this at Wechselburg stands out from the great square pier separating the fourth and fifth bays of the nave on the north side. It is of stone, square in its lower and octagonal in its upper portion. The former has on its eastern side an obtuse-headed arch, and on that facing the nave a couple of columns with somewhat Corinthian-like capitals supporting a boldly projecting and richly moulded cornice. One of these columns has its surface relieved with bands arranged lozenge-wise, the other is perfectly plain. The western side of this base has only a square panel, with, in its two upper angles, sculptured effigies of Cain and Abel, the former represented as holding a sheaf of corn in his robe, the latter as presenting a lamb.

The octagonal portion of the pulpit, separated from the lower one by the bold cornice above mentioned, has its four longer sides facing the cardinal points. Five of these eight sides are richly sculptured. The central one of those compartments facing the nave has a carving in high relief of our Lord seated in Majesty within an elongated circle and surrounded by the evangelistic symbols, which are introduced into the spaces formed by the circle and the sides of the panel within which it is inserted. In a narrower panel on either side the Majesty are effigies of the Blessed Virgin and St. John the Baptist. Then, separated by a projecting pillaret having a boldly foliaged capital and cornice, on which probably stood the eagle lectern for the Gospel, is the panel facing west. Here is a sculpture of Moses and the Brazen Serpent, balanced in the eastern panel by one of the sacrifice of Isaac.

The following churches contain mediæval pulpits as interesting from their rarity as from the splendour of their workmanship. All belong, however, to the Later Gothic epochs: Freiberg in the

Harz (Dom-Kirche), Freiburg im Breisgau (minster), Strassburg (cathedral), Ulm (minster), Warburg (Dominican church).

From a host of Renaissance specimens (sixteenth and seventeenth centuries) I have selected the following as the best representatives of their style: Havelberg, Lübeck, Magdeburg, Minden, and Ratzeburg cathedrals; Brunswick (St. Martin), Brandenburg (St. Catherine), Colberg (St. Mary), Eisleben (St. Andrew), Greifswald (St. Mary), Herford (minster), and Hildesheim (St. Andrew). The staircase by which the pulpit of this epoch is approached is as a rule treated with equal richness, an interesting feature in the composition being the doorway at its foot.

Carved choir stalls abound, among the most remarkable being the Romanesque ones in the cathedral at Ratzeburg, and the Complete Gothic ones in St. Andrew and St. Gereon at Cologne, the cathedrals at Halberstadt and Naumburg, the Dom at Erfurt and the minster at Ulm. Some very beautiful Early Renaissance stalls resembling not a little those in King's College Chapel, Cambridge, are in the church at Pelplin—the cathedral of the diocese of Culm, in West Prussia. Those in St. Vincent at Breslau, somewhat later, are equally fine. Others, completely Classical, are in the western choir of Mayence cathedral. St. John's church, Osnabrück, possesses beautiful triple sedilia in wood, while of great grace are the recessed stone ones in St. Elizabeth at Marburg and St. Martin at Minden, the wall behind those in the former being richly diapered, while in the latter it bears traces of painting.

On the Gospel side of the choir in many a mediæval church may be seen the Sakramentshaus, or receptacle for the Consecrated Host. In some churches retained by the Catholics this is still used for the Reserved Sacrament, though in most instances it has been superseded by the modern tabernacle on the altar itself. The origin of the Sakramentshaus, which like the triptych may be considered a feature essentially German, dates from the time when the keeping of the Consecrated Host above the altar (the *Suspensio*) went out of use. In large and important churches it takes the form of a tabernacle—generally of stone but occasionally of wood or metal—standing well out from the wall and surmounted by a spire which not infrequently, as in St. Mary, Lübeck, and St. Sebald, Nuremberg, soars upwards to a great height, the whole exhibiting much delicacy of workmanship. In churches of lesser magnitude the Sakramentshaus is not so

conspicuous an item in the *instrumenta ecclesiastica*, being treated more in the form of a cupboard, though still showing a wealth of detail. Besides these receptacles, other and smaller ones may be seen in the opposite wall or on either side of the high altar, and forming aumbries for keeping the holy oils, plate, and other objects of use in the divine offices.

Of the Sakramentshaus particularly imposing examples occur in the cathedrals of Münster, Meissen, Merseburg, and Ratisbon; in the minster at Ulm; in the Westphalian churches of Marienfeld, St. Reinhold and the Pfarr Kirche at Dortmund, Schildesche, St. John, Osnabrück, St. Mary in the Meadows, Soest, St. Mary the Great, Lippstadt; and in those of St. Elizabeth at Breslau, St. Lambert, Düsseldorf, St. Kilian and the conventual church at Heilbronn in Würtemberg, St. Lawrence, Nuremberg, St. Michael, Hall in Suabia, St. George, Nördlingen, between Nuremberg and Augsburg, St. Dionysius at Esslingen on the Neckar, St. George, Hagenau, in Alsace, at Calcar near Cleves, and at Fürstenvalde, on the line of railway from Berlin to Frankfurt on Oder.

The annexed list of Westphalian churches containing smaller specimens of this interesting piece of mediæval German church furniture may be useful to the ecclesiological student. Ahlen (St. Bartholomew), Alt Lünen, Aplerbeck, Benninghausen, Bochold, Bochum, Cappenberg, Dortmund (St. Mary), Dulmen, Everswinkel, Freckenhorst, Havixbeck, Herford, (St. Mary on the Hill), Lemgo (St. Nicholas and the Stifts Kirche), Lüdinghausen, Lünen, Osnabrück (cathedral), Paderborn (SS. Peter and Andrew), Recklinghausen, Soest (St. Paul), Unna (Pfarr Kirche), Warendorf and Wiedenbrück.

Stained glass.—Taking into account the immense number of ancient churches of every grade remaining in Germany, the quantity of coeval painted glass they have succeeded in retaining is surprisingly small. This, one fears, is attributable more to the vitiated taste of the eighteenth century than to any outburst of iconoclastic frenzy. The windows of the elegant church of Our Lady at Treves were in 1771 ruthlessly rifled of their contents, like those in the nave aisles at Rheims cathedral, because they unduly darkened the edifice.

The following examples, illustrative of the three great periods into which this branch of the art is divided, may assist the student in discovering their whereabouts. Tradition died so

hard in Germany that some discrimination is required in fixing the dates of this or that specimen, not a little of the Middle Pointed glass following closely the style of the preceding or 'mosaic' epoch.

Altenberg (near Cologne): the finely traceried windows of this Cistercian abbey church retain a great deal of the stained glass with which they were originally filled on the completion of the building, and which was therefore probably designed between 1270 and 1300. It consists exclusively of designs of natural foliage and diaper work of great elegance and variety, arranged chiefly in geometrical patterns, and carried out in grisaille glass in which grey, white, amber, green, and other light ones are the prevailing tinctures. Although both the group and the single effigy are rigorously excluded, this glass at Altenberg may be taken as an index to the state of feeling and the slight spirit of change which at this time had begun to affect the Cistercian Order, when the severity of its rules, not only in regard to colour but to other matters, had begun to be relaxed. Of their kind, these windows at Altenberg are models, and alone are worthy of the fourteen miles journey from Cologne.

Augsburg: the small Romanesque windows in the nave of this cathedral are said to contain some of the oldest stained glass in Germany, if not in Europe, dating, it is believed, from the year 1000. The figures, splay-footed and exceedingly rude in drawing, are carried out in white and colour, against white grounds. They are represented standing on little discs of Byzantine ornament, and the name of each is inscribed above him in black letters on the white ground. These interesting early specimens have been bordered with modern glazing in white.

Cologne: the mosaic glass in the chapel of the Three Kings behind the high altar is a relic of the Romanesque church; in the clerestory of the choir is much fine fourteenth century work; the glass in the north aisle of the nave is of Dürer's time, i.e. early sixteenth century. St. Cunibert: in the apse is some of the oldest glass in Germany, thirteenth century. St. Peter: three windows with scenes from the Crucifixion in the apse, early sixteenth century, 1528–30.

Dortmund: choirs of St. Reinhold (fifteenth century) and St. Mary (fourteenth century).

Erfurt: choir of the Dom.

Freiburg im Breisgau: many fifteenth and sixteenth century

windows in the minster, of great richness and brilliancy of tincture.

Gelnhausen : several good Early Gothic specimens in St. Mary or Schloss Kirche.

Grünberg im Hesse : excellent studies of grisaille work.

Halberstadt : aisles and clerestory of choir and Lady Chapel of the Dom.

Herford : in the Marien Kirche auf dem Berge are beautiful remains of pattern work, and in St. John's are three windows in the apse, two of which containing small groups and single figures are of great value.

Helmstadt (near Brunswick) : some early and most interesting specimens in the style of Bourges and Chartres, in the Marienberg Kirche, a suppressed Augustinian nuns' church of 1256.

Legden (near Koesfeld in Westphalia) : a *Radix Jesse* in the east window of the choir (early thirteenth century).

Lübeck : some glass in the window of the eastern chapel of St. Mary, which, although of middle fifteenth century date, is treated in the mosaic style of the thirteenth.

Marburg : the lower tier of windows in the apse of St. Elizabeth have subjects in medallions, the upper ones two tiers of canopied figures. In addition to these valuable specimens of thirteenth century figured glass is some pattern work of much beauty and deserving of mention.

Metz : clerestory of the choir, early sixteenth century work by Bousch of Strassburg. The north and south transept windows are very fine, and those of the nave clerestory retain some fine strips. In the same city St. Ségolénes should be visited by the student of painted glass.

Münster : two late windows in the north aisle of the nave of the Dom, and brought from Marienfeld.

Naumburg : the windows of the western and eastern choirs have fine work of the thirteenth and fourteenth centuries respectively.

Nuremberg : the windows in the vast lantern-like choirs added to earlier naves at St. Sebald and St. Laurence contain glass which, although late, is of its style unrivalled. The tones are gorgeous, but the masterly treatment of the work has made the result a most harmonious whole. The Wolkamer Fenster in St. Laurence is of world-wide fame, representing the Tree of Jesse, ever a favourite subject with mediæval artists.

Oppenheim: some fragments of a once superb collection of painted glass are in St. Catherine's.

Ratisbon: the glass in the apse of the cathedral is perhaps the finest of its date in Europe, though the single effigies composing it are much earlier in feeling than the tracery, which is late thirteenth century, and of its kind perhaps unsurpassed. The windows in this aisleless pentagonal apse are arranged in three tiers, and it is very noticeable that the tinctures of the glass in them gradually get lighter as they ascend. The liberal use of white in these windows should be remarked.

Soest (in Westphalia): St. Patroclus, apse (early thirteenth century); St. Peter, chapel to west of north transept (late thirteenth century); St. Paul, two windows (fourteenth century); St. Mary in the Meadows, three eastern apses, north aisle of nave (fourteenth and fifteenth centuries).

Strassburg: the minster contains one of the finest collections of stained glass in Europe, the effect of which is enhanced by the deep red light-absorbing sandstone of which it is built. The best glass is in the south aisle of the nave. The pattern work in the southern triforium is remarkable; the northern one illustrates the genealogy of our Lord. In the northern clerestory is a procession of female saints, headed by the Blessed Virgin; in the opposite one are popes, deacons, soldiers of the Theban legion and bishops of the see. The two Romanesque windows of the south transept represent a comparison between the sacrifices of the Old and the New Covenant.

Ulm (in Würtemberg): the choir of the minster has a fine series, including a remarkable Jesse, of late fifteenth century date.

Xanten (near Cleves, on the Lower Rhine): many windows of the Later Complete Gothic periods in the collegiate church of St. Victor, a veritable storehouse of German church furniture, which seems to have been prosecuted with more than ordinary zeal and ability up in this north-west corner of the country.

Of essays made in the vitreous art since the revival of the Pointed styles in Germany, there are of course numberless examples. It cannot, however, be said that in their earlier works the modern Germans have produced anything so good as those of our glass painters, Wailes, Hardman, and O'Connor; nor can their later ones approach those of Clayton and Bell, Kemp, Morris and Marshall, Heaton and Butler, Lavers and Westlake and others in their resemblance to the windows of old time, but

they are yearly improving. Such windows as the western one of St. Victor at Xanten, and those in the south aisle and transept of Cologne cathedral, which have all the vulgarities of the Munich school of half a century ago, must be held up as terrible beacons of warning. In the nave clerestory of Cologne the glass, representing single effigies of saints, although not of the highest order, and exhibiting but little genius, is pleasing from its uniformity, and as harmonising in style at least with the building. There is also some good glass in emulation of thirteenth century work in the clerestory of St. Blazius at Brunswick, where it agrees very well with Essenwein's gorgeous colouration of the walls and roof. Some glass in the large half circles lighting the nave of the minster at Bonn; that in the tall Decorated windows of the square-ended choir at Essen; and the chapels throughout the nave aisles at Mayence, may, among other recent works, be singled out for commendation. At Magdeburg cathedral, large squares of stained glass in the mosaic style, hung on to the lancets which light the spacious triforium of the choir, look remarkably well at a little distance. Some glass of excellent character and in the medallion style has lately been inserted in the three Romanesque lancets at the east end of Osnabrück cathedral. It is carried out in harmony with the elaborate scheme of wall and roof decoration now in progress at this most solemn of Westphalian minsters, and I have no hesitation in assigning to it a very high place among recent works of its kind in Germany.

Wall and Roof Decorations.—That the North German churches of the Romanesque and Early Gothic periods depended to a great extent for internal effect upon artificial polychromy there is ample evidence. One terrible outburst of ultra-Protestant zeal swept over and destroyed, defaced, or concealed these specimens of the wall-painter's art in all the northern countries of Europe, not only with disastrous results to the works themselves, but to the Houses of God which from the simplicity of their architecture exclaimed for this enrichment. The large amount of unrelieved space left expressly for their reception between the pier arches and the clerestory windows in the Westphalian and Saxon churches is sufficient witness for this.

Since the revival of German taste in religious matters, among Catholics and Protestants alike, many of these old wall paintings discovered beneath successive coats of wash have been brought to light and revivified, but their resuscitation, as with similar works

among ourselves, has been attended with no little difficulty. Executed upon a coating of colour laid over the stone and plaister, they had become in their turn bedaubed with layers of plain wash, so that a laborious and careful scaling off of these successive incrustations by an expert hand has always been required; but even the most careful treatment has now and again failed to prevent the removal of some part of that which it was wished to preserve. It is therefore to the difficulty of reviving them with justice that the redeletion of frescoed works when restorations are in progress is to be attributed—a matter of regret rather than blame, for their preservation is as often as not impossible, so that all that can be hoped in some cases is that copies should, whenever possible, be made.

There are not a few instances in which the remains of ancient wall paintings discovered in the churches of Northern Germany have been supplemented by others carrying on a similar scheme of decoration, with, of course, such modifications as may bring them within present day views of such work—steering in fact a medium course between the ultra-archaic and the ultra-naturalistic. Indeed, in no northern country of the Continent has the art of decorating the walls and roofs of churches, whether ancient or modern, been carried to such an extent or so zealously prosecuted as in Germany.

The following is a list of some of the most interesting and important specimens of artificial polychromatic decoration. It is not, however, so lengthy or complete as I could have wished, but it is sufficiently so to serve as a guide to the student of this particular branch of ecclesiology.

In Westphalia remains of ancient wall decoration may be looked for in the churches of Ahlen, Castrop, Fröndenberg, Heggen, Hüsten, Lemgo (St. Nicholas), Methler, Ohle, Opherdicke, Paderborn (cathedral, a small but beautiful fragment in the north aisle roof), Plettenberg, Sendenhorst, and Soest (St. Patroclus, St. Maria in Hohe, and the chapel of St. Nicholas).

In the church of St. Blazius at Brunswick, the ancient mural decorations illustrating the lives of Thomas à Becket and other saints in the south transept have been so supplemented by modern work that one is likely to overlook them.

On the stone parcloses which surmount the stalls in the choir of Cologne cathedral is a series of subjects from the legend of the Blessed Virgin. They were discovered, during the great

works of reparation and addition at that cathedral, in so very dilapidated a state that they were concealed by tapestries, but the subjects have been reproduced in the windows of the Lady Chapel. There is also some late mural painting in Cologne in the Hardenrath chapel attached to St. Maria in Capitolio.

Remains of Early Gothic painting may be seen in the apse of the Liebfrau Kirche at Halberstadt, and, much restored and supplemented, in that of the Neuwerks Kirche at Goslar. In a chapel on the north side of St. Mary at Lübeck is the celebrated Dance of Death, curious for the costumes of the period represented in it, *c.* 1463, thirty-five years before the time of Holbein. At Limburg and Metz cathedrals, mural paintings have been brought to light during the restorations carried out of late years in those two churches. In the minster at Ulm a Last Judgment has been discovered in the great wall space above the arch leading from the lofty nave into the much lower choir. Other interesting remains of mural decoration may be seen in the curious double church of Schwartz-Rheindorf, opposite Bonn; in the church of Weissenburg in Alsace; and in that of St. Nicholas at Wismar.

The following churches exhibit some of the most remarkable specimens of modern wall and roof decoration: *Aix-la-Chapelle* (collegiate church): dome of the octagon. *Brunswick* (St. Blazius): a remarkable series from the designs of Professor Essenwein. *Coblentz* (St. Castor): a series of subjects on the wall space above the nave arches; one above the aisle opening into the choir, and one in the semi-dome of the apse. *Cologne*: Steinle's frescoes in the spandrels of the choir arches; St. Cunibert, St. Martin, St. Maria in Capitolio are all profusely polychromed, as is the minster at Bonn.[1] Some recent works in mosaic may be seen in the transepts and choir of the Apostles' church. *Dortmund*: choir of the Dominican church. *Essen*: modern church of St. Gertrude. *Freiburg im Breisgau*: wall space above western arch of the crossing. *Hagenau* (in Alsace): series of frescoes on wall space between the nave arches and windows of the clerestory. *Hildesheim*: St. Godehard. *Limburg on Lahn* (cathedral). *Münster*: the interior of the Dom has within

[1] Much to the detriment of what was, until this lavish colouration, one of the most beautiful specimens of Early Rhenish Gothic. The walls and pillars have (*horribile dictu*) been spaced out into squares to resemble small blocks of stone, an exceedingly unpleasant trick with modern German church decorators.

the last thirty years been almost entirely coloured ; there are some interesting remains of rococo work in the vault of the western choir ; at St. Clement (in the same city) a painting of the Assumption in the dome belongs to the same period. St. Mauritius' and St. Egidius' churches both have frescoes worth inspecting, the latter from designs by Steinle. *Neuss* : the frescoes in the cupola of St Quirinus, early works of Cornelius (*c.* 1811), are most interesting. *Osnabrück* : the cathedral is in process of being gorgeously frescoed ; the choir and nave aisles are finished, and the transepts are now in hand. It is devoutly to be hoped the nave will be spared. *Remagen* on Rhine (St. Apollinaris) : there is a remarkable series of frescoes by several artists in the poor modern Gothic chapel dedicated to that saint. *Sinzig* (between Coblentz and Bonn) : the interior of the parish church, a small but typical Rhenish Gothic building, has had its interior completely polychromed. *Speyer* : the well-known series of frescoes by Schraudolph, part of the elaborate works of renovation undertaken by King Maximilian II. of Bavaria.

That the Reformation acted as a 'heavy blow and discouragement' to church building in Germany there can be no doubt. A very perceptible decline had taken place in her architecture before the end of the fifteenth century, it is true,[1] yet the additions to and embellishment of churches and conventual establishments continued with great activity up to that period, when religious art suddenly received a check from which it has recovered only within the last three quarters of a century. Purity of style and taste in church building seemed to have passed away, and more zeal was displayed in the spoliation and destruction than in the raising of churches. Religious enthusiasm that had

[1] In Late German architecture we perceive an exuberant fancy, which too often outran discretion, an intense love for the picturesque, and a strong predilection for creating difficulties in order to enjoy the pleasure of surmounting them. But amid much that invites criticism, there is not a little that is delightful and poetic, which charms in spite of sober reason that tells us such vagaries in stone should not be attempted. Between the reticence and grave sobriety of German architecture before the fall of the Hohenstauffens, as put before us in the Rhenish basilicas, and its erratic indulgence in the fifteenth and sixteenth centuries as illustrated in St. Leonard at Frankfurt, and the churches of Zwickau and Chemnitz, what a gulf is fixed ! But how gloriously bridged over by such works as the nave of Strassburg and the choir of Cologne, by Altenberg and Oppenheim, by Halberstadt, and the western choir of Naumburg !

founded those wondrous structures to which I have so frequently referred had cooled, not a few remaining incomplete—among them the cathedrals of Cologne, Ratisbon, Strassburg, and Ulm. Later on, however, during the last decades of the sixteenth and the early part of the seventeenth centuries, some care seems to have been evinced by the Protestants of Northern Germany for the embellishment of those numerous ancient edifices which had passed into their hands with altar-pieces, fonts, pulpits, and organ-cases; but except in such oases of Catholicism as Cologne, Hildesheim, Münster, Paderborn, Posen, and Breslau, hardly a church was built during the seventeenth century, certainly nothing in any way comparable with the French ones of St. Etienne du Mont and St. Eustache at Paris, or of St. Pierre at Auxerre, the nearest approaches to such being the great Jesuit church at Cologne and its copy at Paderborn, buildings which, despite their solecisms, are entitled to admiration from their size, and interesting from the circumstances which environed their erection.

It must be owned that there is something exceedingly wonderful and attractive about the Roman Church of the epoch that witnessed the construction of these pseudo-Gothic churches. As the 'Roman Church' she had reached her height in this the age of the Jesuits, of St. Ignatius of Loyola, of St. Aloysius, St. Philip Neri, and St. Charles Borromeo. Although Great Britain, North Germany, Scandinavia, and a greater part of the Netherlands had broken with her, yet she had been left altogether superior to the fearful shock of the Reformation; she had passed through much, but she was still powerful. South Germany was still faithful, Bohemia had returned to her, and what she had lost in the Old World she was gaining in the New. Mediævalism was a thing of the past, but she had shown that she could dispense with it. With all its Renaissance solecisms, the ritual of the Roman Church of the early part of the seventeenth century must have been superb, and admirably expressive of her worldly pomp and grandeur. During the various phases of Romanesque we see as it were the Church's glory veiled; the perfected Gothic gave us rich screens through which her heavenly beauty was seen as a gorgeous vision; the Renaissance tore away the veil and showed us the throne of the Lord of the kingdoms of this world planted sumptuously in a house palatial rather than religious, imposing rather than devotional.

The unsettled state of Germany during the seventeenth and

eighteenth centuries militated greatly against the cultivation of the peaceful arts. During the Thirty Years' war, the commanders on both sides either razed the country churches for strategical purposes, or pillaged and burnt them without mercy, which proceedings will account for the almost total absence of village church architecture in any way comparable with our own. Then there came the devastation of the Palatinate by the armies of Louis XIV., the Seven Years' war, and the great French Revolutionary period, when the churches of the Rhenish and other provinces contiguous to France suffered terribly.

In such churches as were built in the northern division of the country during the earlier period following upon the Reformation, we perceive a lingering fondness for old Gothic tradition, but by and by this became engulfed in that wave of Classicism which for so long a period was destined to cover the land. The church of St. Hedwig at Berlin—which as a city can be said to have risen into importance only at the beginning of the eighteenth century—the cathedrals of Gnesen, Posen, and Fulda, the Court church at Dresden, and St. Paul at Bremen were about the only religious edifices of importance built in the north during the era of Classicism. In the south, where the mass of the population remained true to the old faith, church building was pursued with much zeal, but as few specimens present any distinguishing features not to be found on the other side of the Alps, they can be said to display little or no nationality. For as in the thirteenth century Germany laid aside that national style which during the Hohenstauffen period she had laboured so assiduously to bring to such a noble stage of development, in order to adopt the fully developed style of France, so in the eighteenth she adopted a slavish imitation of not only the architecture but the literature and almost the language of her neighbour. It was during the Louis Quinze period that the solemn old Romanesque cathedrals and churches of Hildesheim, Wurzburg, Aschaffenberg and other places received that Pompadour mask which even now conceals their original interior features.

During the early part of the century just past men's minds were too busy with the great Napoleonic wars to think about ecclesiastical or any other architecture, but on the restoration of something like order to distracted Germany after the battle of Waterloo, religious art, which had enjoyed so long a sleep, awoke, in fact much about the same time as it did among ourselves. The resuscitation of its true principles a little later on was, however,

to a considerable extent due to an inherent love of romance in the German people, and not to a great spontaneous Church movement like the ecclesiological one of England. Princely patronage did much. In the south the Gothic movement was fostered by the Catholic King Louis I. of Bavaria, who by the erection in his capital—Munich—of such churches as the Court chapel of All Saints (*Allerheiligen Hof Kapelle*) from the designs of Klenze, and the vast basilica of St. Boniface by Ziebland, sought to revive the splendours of the Byzantine-Romanesque art of old Germany. The church in the suburb of Au was also due to him, but externally no one of these structures is any better than the attempts at Romanesque and Pointed made in the outskirts of London and other towns at the same period—1830–1840. Internally, however, their defects are to a certain extent palliated by the gorgeousness of their mural and vitreous decoration. In the north, the Protestant kings William the Third and Fourth of Prussia greatly stimulated the Gothic cause by the interest they took in rescuing from ruin the unfinished cathedral of Cologne, which in its then forlorn condition looked like an appeal for ever to Heaven. Since then the Gothic movement has spread throughout Germany, old cathedrals and churches having been—it is to be feared in some cases over zealously—restored, and new ones built in every corner of the land. This enthusiasm was no doubt stimulated by the labours of Puttrich, Lübke, Möller, and Boisserée, whose works on the architecture of Saxony, Westphalia, and the Lower Rhine, although of course nowadays out of date, show learned and diligent observation, pleasure in the beauties of ecclesiastical art, and reverence for the spirit of antiquity.

In some of the earlier churches of the German Gothic revival, the Pointed forms were horribly travestied. Many of them affecting the minster type, they may, seen at a distance, appear imposing, but a nearer approach discloses architectural incongruities showily and cheaply carried out. Nor are many of the later churches much better. Although big, they are only dull tame masses of mediocrity, far inferior to the best contemporary churches built in England by Scott, Street, Butterfield, Pearson, Ferrey, Pugin, Scoles, Wardell and others, whether for the Anglo-Catholic or Roman communion. Certainly there is not one that can challenge comparison with those of Mr. Bodley, who by exercising an austere reserve of ornament, a scholarly and refined proportion, and a delicate and fastidious taste in colour, has

succeeded in producing some of the most beautiful churches that have been built not in England alone, but in Europe, since the Reformation.

The following are some of the most important and satisfactory works produced since the revival of Pointed architecture on German soil. The transepts, upper parts of the nave, and steeples of Cologne cathedral; a Rhenish Romanesque church opposite Cologne, at Deutz; the steeples of Ratisbon cathedral; the choir of the cathedral at Linz; the upper portion of the towers and the spires of the Dom at Halberstadt, and of the minsters at Frankfurt and Ulm; the west front of St. Mary in the Meadows at Soest; the south-west steeple of the Dom at Naumburg; the western tower and spire of St. Lambert at Münster; the Byzantine-Romanesque church of Peace at Potsdam, and St. Adelbert's at Aix-la-Chapelle; the church of the Conception, and another modelled on St. Elizabeth, Marburg, also at Aix-la-Chapelle; and the interiors of St. Gertrude at Essen and of St. Michael at Breslau, the latter of which, as a felicitous modern German work of the exaggerated parochial or semi-minster type, I have selected for illustration (p. 124).

It is worthy of remark that the most successful church built in Germany since the revival of Pointed architecture was the work, not of a native, but of an Englishman. I refer to St. Nicholas, Hamburg, whose predecessor had been destroyed by a fire which in 1842 laid low a very large portion of the city. However, this calamity brought about a new era in the professional career of Sir Gilbert Scott, who had been induced to enter the lists of the competition thrown open to the architects of Europe for the reconstruction of this church. Until the summer of 1844, when the competition was advertised, Scott had seen nothing of Continental architecture, except during part of two days he had spent at Calais. At once making up his mind that the style of the design must be German Gothic, he set out on his first Continental tour for the prosecution of its study, but when he arrived at Cologne he was in great straits as to whether in preparing his Hamburg design he should follow the Rhenish Romanesque, of which that city supplies such a field of study, or the Complete Gothic of the cathedral and Altenberg.[1] Eventually he chose the latter, but as he had seen nothing of French architecture, he was

[1] The beautiful church of St. Victor at Xanten had considerable influence in the maturing of the Hamburg design.

not aware of its origin, otherwise his decision might have been different. When Scott's designs, based upon careful studies of the best thirteenth and fourteenth century German models, were exhibited with the rest, the effect upon the public mind at Hamburg was electrical. The Germans had never seen Gothic architecture carried out in a new design with anything like the ancient spirit, and as they were labouring under the old error that Gothic

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was the 'Alt Deutsch' style, their feelings of patriotism were stirred up in a wonderful manner.

The church, consisting of a clerestoried nave, with transepts and deep aisleless apsidal choir, all of the same height (110 feet), and built chiefly of white brick, was begun in 1845 and completed, in all essentials, in 1863. The western tower, which, with its graceful Freiburg-like spire of open work, attains an altitude of nearly 480 feet, was finished in 1874.

There can be no doubt that the temperate departures from English mediæval precedent observable in not a few of the graceful churches with which Sir Gilbert Scott enriched our ecclesiology, during that busy and enthusiastic period comprised between 1850 and 1870, are largely due to those Continental tours necessitated by this remarkable church at Hamburg.

Of the large number of archiepiscopal and episcopal sees with which Northern Germany[1] was so richly bestrewn prior to the breach with Rome early in the sixteenth century, a very small portion succeeded in weathering that series of religious storms, which, spread over upwards of a century, only terminated with the Peace of Westphalia in 1648. By that time there had been lost to the Church the once powerful patriarchal sees of Bremen and Magdeburg, and those suffragan to them of Lübeck, Schwerin, Ratzeburg, Schleswig, Naumburg, Merseburg, Meissen, Halberstadt, Brandenburg, and Havelberg.

At the close of the Thirty Years' war Northern Germany had become almost entirely Protestant, while the South remained true to the old faith. Many of these *ci-devant* bishops' churches are venerable and splendid specimens of architecture, but coldness and indifference having usurped the place of warmth and fervour, they are kept locked from one week's end to the other by their Protestant possessors.[2] Not so is it with the ancient churches still retained by the Catholics, for their doors, as a rule, stand open for purposes of devotion the whole day, during which their principal parts may be inspected without let or hindrance, a trifling fee only being demanded for admission to their sacristies. There are, of course, certain parts of Northern Germany where the old faith is still strong, as, for instance, in the Rhine provinces; in the Westphalian cities of Münster, Osnabrück, and Paderborn; at Hildesheim, at Breslau, and at Posen.

[1] By Northern Germany I mean to imply that portion of the country which lies above a line drawn diagonally across the map from Strassburg in the west to Breslau in the east.

[2] It must, however, in fairness be stated, that not only are the great majority of present-day Lutheran churches well kept, but in certain instances fitted and decorated with no little taste and sumptuousness. The Communion Table is invariably provided with a crucifix, and one or more pairs of candlesticks, and vested in frontals varying in colour with the Christian seasons, while the walls, roof, and windows glow with frescoes and stained glass. The effect of all this would be enchanting but for its unreality, for there is something absurd in this inconsistency of the Lutheran community in retaining nearly all the externals of Catholic worship when it has lost the soul.

It may be interesting in this place to give a list of the German Catholic dioceses as at present existing, the majority of the northern ones, from the cause described above, being necessarily of great extent.

Archbishopric of Cologne: suffragan sees, Treves, Münster, Paderborn.

Archbishopric of Freiburg im Breisgau: suffragan sees, Fulda, Limburg, Mayence, and Rottenburg.

Archbishopric of Gnesen-Posen: suffragan see, Kulm.

Archbishopric of Munich-Freising: suffragan sees, Augsburg, Ratisbon, and Passau.

Archbishopric of Bamberg: suffragan sees, Wurzburg, Eichstatt, and Speyer.

The archiepiscopal see of Breslau is exempt, as are the episcopal ones of: Ermland (whose bishop has his seat at Frauenburg, the most northerly Roman Catholic cathedral in Europe), Hildesheim, Osnabrück, Strassburg, and Metz. The Roman Catholics of Saxony are supervised by a Vicar Apostolic, having his seat at Dresden, while those of the extreme north are overlooked by the coadjutor Bishop of Osnabrück.

In most of the German Catholic cathedrals service is performed daily at from half past nine to ten o'clock with much dignity of ritual and with choral accompaniment. On those accounts, therefore, the offices of the Church should not be neglected by persons of taste. Admirers of the severer styles of ecclesiastical music will be glad to know that High Mass, preceded and followed by the Breviary Offices, is usually sung on Sundays to music of the Early Italian school, of course without the aid of the organ, which is only used at the Offertorium, or in accompaniment of the Plain Song portions of the Office. On week days the Chapter Mass is sung entirely to the ancient Plain Chant. Students therefore of this particular school of Church music will be gratified by the manner in which it is rendered at the collegiate church of Aix-la-Chapelle, and at the cathedrals of Cologne, Münster, Paderborn, and Hildesheim. At the last named I may mention that the daily Canons' Mass, sung in the nave of the cathedral at eight o'clock, is followed immediately by Benediction of the Blessed Sacrament, after which the clergy and cantors withdraw into the choir for the monotonic recitation of Sext.

At Cologne, None, Vespers and Compline are sung daily

with great solemnity in the choir, but as far as my experience goes this is the only North German cathedral in which the post-prandial Offices are recited musically. In every large town where there is a Catholic church one may generally hear a sung Mass daily, while in Cologne a choral service will be found in progress every morning at one or another of its numerous churches by the ecclesiologist who takes his walks abroad early. Sometimes this is the *Kinder-* or *Schul-Messe*, a very impressive function, when the nave of a cathedral or church is filled with children assisting at a Low Mass specially celebrated for them ere they disperse to school. The singing of hymns at stated intervals by so large a body of young voices to organ accompaniment is an exceedingly touching feature of these Children's Masses.

There is one Sunday service peculiar to Germany, which no one desirous of observing the religious side of that country should fail to be present at, i.e. the People's Mass. It takes place in capitular or parochial churches either before or after High Mass, and is invariably attended by crowds, who flock to enjoy the popular chorales, which, forming a great part of these judiciously arranged services, are sung in unison, and in a manner often overpoweringly affecting from its simplicity. No wonder the German Catholics resort to this service so largely, seeing that music is put before them of such a character that every man, woman, and child in the church can join in it without difficulty and without feeling that his or her voice is unduly conspicuous. No one attempts to take a 'part,' everybody sings the melody.

The numbers of the hymns incidental to the occasion being displayed on boards, much in the same way as in churches at home, the visitor who has some acquaintance with German will find the interest of this People's Mass greatly enhanced if he provides himself with a Prayer and Hymn Book (*Gebet und Gesang Buch*). This little manual (which would, I suppose, correspond to the *Paroissien* of the French Church) differs slightly in the several dioceses, chiefly in the matter of the Proprium Sanctorum, and must not be confused with the Breviary, being essentially a 'People's' service book.

In some dioceses—Paderborn among them—the sermon, instead of forming part of High Mass, is delivered at its conclusion, a hymn being sung by the congregation as the preacher ascends the pulpit. Frequently there is a sermon in the afternoon, followed by Benediction, when, the attendance being as a rule

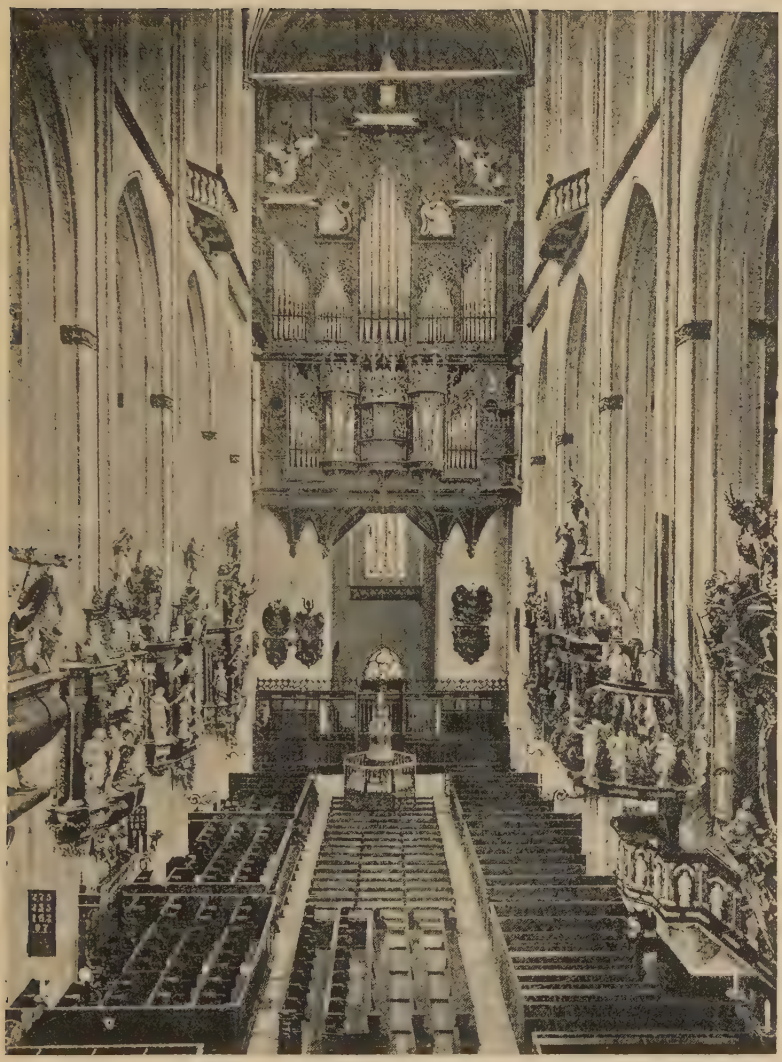
very large, the singing of the *Tantum Ergo*, *O Salutaris Hostia*, and other hymns is quite as impressive as that at the People's Mass.

Generally speaking, the organ in a German cathedral or church —whether Catholic or Protestant—occupies a gallery at the west end of the nave, though at Cologne and Münster cathedrals it is placed in the north transept. Other exceptions to the rule are the Marien Kirche at Dortmund, and the cathedrals of Metz, Strassburg, and Freiburg im Breisgau, where it is arranged with imposing effect above one of the nave arches.

Of organ-cases in Late Gothic, splendid and most interesting specimens occur in the cathedral at Strassburg, at Lübeck in the Dom and churches of St. Mary, St. Peter, St. James, and St Giles, and in St. Mary at Dortmund, but into certain of these latter a Renaissance feeling has been imported.

The list of organ-cases belonging to the era of Classicism—by which I mean the latter part of the seventeenth and the whole of the eighteenth centuries—might, like that of other items of church furniture, be prolonged to an indefinite length. It is therefore only necessary, I think, to point to the organ-cases in the cathedrals of Frauenburg, Mayence, Halberstadt, Havelberg, and Minden, and to those in the churches of St. Martin at Brunswick, St. Mary at Danzig, and St. John at Magdeburg, as typical specimens of their age. Indeed an organ-case purely Renaissance in design, of the greatest sumptuousness, and of the most imposing dimensions, may be met with in the majority of the northern churches, particularly those in the wealthy Hanseatic cities neighbouring to the Baltic. A generation or so ago their number was doubtless even larger than it is now, for it is to be feared that not a few of these magnificent shrines for the king of instruments have been ousted, during the mania for Gothicising everything possible, to give place to work 'more in keeping' with the fabric. It is, however, to be hoped that in Germany, as among ourselves, a better taste has arisen in this direction. An old church and its furniture are a sort of epitome in stone or other material of the history of a country and of the successive variations in religion and taste which have occurred from age to age.

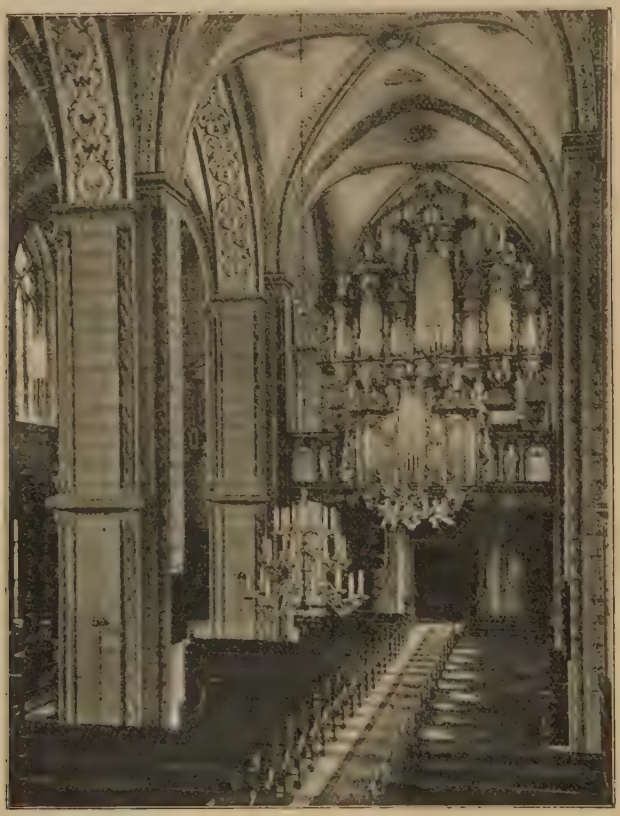
In the history of an old church every stage has its value, so that the obliteration of the work of one period is like tearing out a leaf in the visible history of the structure. These grandiose post-Reformation altar-pieces, pulpits, organ-cases, and chandeliers of



ST. MARY, LÜBECK: NAVE, LOOKING WEST

(*Showing rich Gothic Organ-Case*)

Northern Germany may not always be conceived in the best and purest taste, but they bespeak the piety of their age and a laudable desire on the part of their promoters to make the Lord's House beautiful.



ORGAN-CASE IN ST. MARTIN'S, BRUNSWICK

In concluding, then, this sketch of North German ecclesiastical art, I may be allowed to express a hope that such works, both from the religious and artistic associations with which they are environed, will retain their places, to instruct the minds and to gladden the eyes of generations yet unborn.

CHAPTER V

TO GERMANY BY ST. OMER, LILLE, TOURNAI, MONS, AND LIÈGE

'In those days there was no railway to Cloisterham, and Mr. Sapsea said there never would be. Mr. Sapsea said more: he said there never should be. And yet, marvellous to consider, it has come to pass in these days that express trains don't think Cloisterham [1] worth stopping at, but yell and whirl through it on their larger errands, casting the dust off their wheels as a testimony against its insignificance.' [2] Well, the train has scudded through the fair Kentish landscape about Farningham and Meopham, and has 'yelled and whirled' through 'Cloisterham,' whose grand Gundulphian keep frowns upon the unfortunate Cottinghamian tower of its cathedral; Canterbury's eagerly looked for towers have appeared and, in due course, disappeared; an old lady has exhausted every interjection in the dictionary and out of it, expressing admiration of the natural and architectural features of the route; and someone having originally remarked that it is 'a nice day,' and that he thinks we shall have a 'nice trip across,' I am reminded of a passage in a lecture of Cardinal Wiseman's on 'Words,' in which, among other misnomers, he drew attention to the perversions the word 'nice' has undergone. 'You get into a railway carriage,' said his Eminence, 'and the gentleman oposite you, if disposed to be talkative, starts with, "It's a *nice* day?" You agree it *is* a nice day. Now, what do you, or what does he, or what do both of you mean? You have, perhaps, just before, been talking of a "nice child," or a "nice doctor," or a "nice preacher"; even perhaps of a "nice sandwich," or a "nice house": it is impossible that all these various things *can* be "nice" in the same sense, while the true and original meaning of the word justifies its application only to a "nice judgment," or a "nice discrimination," or a "nice measurement."'

[1] Rochester. [2] *Edwin Drood.*

With, for the London, Chatham and Dover Railway, laudable punctuality we run into Dover about midday, and very white and wicked does the sea look as I step from the Admiralty Pier on to one of Mrs. Gamp's 'roaring, hissing, lamp-iling brutes' to find several parties already established in deck-chairs, camp-stools, and what not, some suspiciously near the lee-side of the vessel, in readiness for anything chance may bring about. Bells, to which nobody seems to pay the slightest attention, ring frantically; another train arrives from town, and its passengers, carrying every conceivable hand-package, having disgorged themselves therefrom, invade the steamer; luggage is shot down inclined planes into the hold, like so much pestilential rubbish, with marvellous celerity, and, as an unearthly whistle, echoing among the Dover cliffs, announces our departure, parasol'd ladies, standing on the Admiralty Pier, telegraph to their friends on board in the 'write soon' style of farewell, and wave their handkerchiefs at the vessel as though they were dusting it at a distance.

People who in the train have been somewhat cross expand wonderfully on deck, and converse with you in the most mellifluous tones; certain neat articles of enamelled hardware styled by Thackeray 'instrumentoons' begin to be dealt out pretty freely; those ladies and gentlemen who have been fortunate enough to secure chairs deposit themselves therein, book or magazine in hand; others promenade the deck, until one by one they vanish into mysterious penetralia of the vessel, whence they do not emerge until we run alongside Calais pier, looking very white and dejected but with sufficient effrontery to tell you that it has been 'a most delightful passage,' whereas you know perfectly well that, like Mrs. Fitzroy Timmins on the occasion of that memorable 'Little Dinner in Lilliput Street,' they would have given a guinea to have done with the whole thing.

At Calais, most wretched of all wretched places, the usual frantic rush to the Douane and the buffet having subsided, it is pleasant to hear the musical French tongue once again, from the 'Billets, messieurs et dames, s'il vous plaît' of the ticket collector at the steamer's gangway, to the 'Voilà, monsieur!' of the dapper garçon at the café in the Place d'Armes, as he puts the tempting-looking café au lait and pistolet upon the marble-topped, brass-rimmed table, slapping down beside them the inevitable 'Petit Journal.' Then there is a stroll round the market place with its ocean of white caps and its many-hued

umbrellas, where delicious comestibles are, so to speak, sandwiched between extensive tracts of crockery, raising speculations in thinking minds as to how it was all got in at night, or as to the effect a sudden hail-storm might have upon its constitution.

The church at Calais is not a very imposing affair, to be sure, but it is very English in some of its details, and twenty minutes or so may be pleasurably spent in its spacious aisles, from whose eastern extremity some pleasing perspective views can be obtained. Then there are the candles, flaring, guttering, going out, smelling, and altogether making a prodigious mess, in triangular tin stands in various parts of the edifice, whose odour combines with those in the roughly paved streets, and with the barbers' brass basins and other novel signs to the shops, to compose a strange foreign *ensemble* that it is pleasant to find yourself in once more, particularly when you reflect that but twenty miles separate it from England.

The day, which hitherto had been bright, became overcast while the uninteresting bit of country lying between Calais and St. Omer was being traversed, so the latter town, not a particularly exhilarating place at the best of times, looked more than ordinarily dismal as I wended my way up the gaunt stony Rue St. Bertin to the Place, where the massive tower of its cathedral-like church has, from several points, a peculiarly West-Anglian look. Very similar in design, and occupying the same position, i.e. at the west end of the nave, is the tower of the once noble but now alas! ruined abbey of St. Bertin, which confronts you as you leave the railway station; and these two steeples, together with the crocketed spire of St. Sepulchre and the great mass of the now desecrated Jesuit church, help to compose a very tempting architectural group, too often hurried over by travellers on this route to Brussels. Lying as it does so close to our shores, it is strange that St. Omer should be so little known. Its cruciform *ci-devant* cathedral church exhibits much grandeur of dimension, besides several very peculiar First Pointed features, and is altogether a much finer and more interesting pile than books or common report had led me to expect; but the terrible flaying process to which, in common with almost every French church, it has been and still is being subjected was a matter of deep disappointment. Still, its grand proportions remain *in statu quo*, much fine detail can be studied, and the building is well kept.

St. Omer is one of that large number of French bishoprics

which, in existence before the Great Revolution in 1789, were suppressed at the time of the Concordat in 1801, when religious order was re-established after ten years of spiritual destitution, and the desecrated cathedrals and churches re-opened for the celebration of the Divine offices. The see of St. Omer was not, however, of great antiquity, having been founded only in 1559 to replace that of Thérouanne, which had been destroyed in the war that was raging six years before between Philippe II and Charles V. of Spain. Of the cathedral at Thérouanne the only surviving relic is a colossal figure of Our Lord adored by the Blessed Virgin, which, known as Le Grand Dieu de Thérouanne, has found a place at the west end of the south aisle in this church of St. Omer, whose interior may on the whole be pronounced picturesque.

Towards this result the rich but incongruous portals forming the entrances to the side chapels contribute. All the voluptuousness of the early seventeenth century is plainly legible in these gateways, whose flanking pillars of varied marbles please not only on account of the sobriety of their tints but because they impart colour to an interior which without them would appear cold and somewhat repellent, so thoroughly has the currycomb done its work. Another sumptuous contribution of a later age to the furniture of the church is the western organ, rebuilt in 1850 by Cavaille. Its tone, as I heard it in the interludes and in the *sortie* at High Mass, struck me as very superior, while its case, a little too late to be good, dating as it does from 1715, is certainly one of the most imposing of my acquaintance in France. Of character little inferior to it is the gallery, supported by coupled Corinthian columns, upon which it stands. The great organ has five towers, of which the outer one on either side supports a figure of King David and Deborah. The centremost tower sustains the figure of the Holy Child standing on a globe and grasping a cross, while the two inner ones are surmounted by angels blowing trumpets. Above the towers of the choir organ, cherubim are represented playing upon lutes, viols, and other musical instruments. Figures of Faith and Hope flank the organ gallery, and SS. Peter and Paul are placed between the coupled Corinthian columns which support it.

A visit to the ruins of the once magnificent abbey church of St. Bertin (close to the railway station) was productive only of melancholy feelings. Equally depressing was an external survey of the great red-brick Jesuit church, one of those extraordinary

mixtures of Gothic and Italian whose creation bears witness to the last decade of the sixteenth century. It is now deserted: the doors are hermetically sealed, the windows are bricked up, and plants and weeds sprout from its walls in sad picturesqueness. An interior view of this chapel, exhibiting the great power the artist wielded with his pencil, is given by Coney in his 'Beauties of Continental Architecture.' His accessories are, perhaps, somewhat grotesque, and it is in this respect that he falls considerably below his contemporary, Wild, whose figures are invariably limned with a grace, delicacy, and appropriateness that have rarely been rivalled.

John Coney, who died in 1833, did great service to the revival of mediæval art early in the last century. To him we are indebted for that fine series of etchings which embellish Sir Henry Ellis's edition of Dugdale's 'Monasticon'—a view of the choir of Worcester cathedral, before it passed into the hands of Perkins; the western doorway of Wells cathedral, open, and showing an enchanting peep up the nave; the eastern part of the choir of the same cathedral; and a view across the interior of Malmesbury abbey, being more than ordinarily powerful.

Almost every large French town exhibits one if not two or three churches which since the Revolution have been diverted from their legitimate usage—buildings which, while preserving all their features intact, only require a 'conservative restoration' to make them once more worthy the service of Him to whom they were dedicated—a consummation hardly to be expected in the present condition of religious affairs in France. Caen presents three such examples—St. Nicholas, St. Etienne-le-Vieux—a gem of the Middle Pointed age, and St. Gilles. At Senlis (delightfullest of old French cities—long will it live in the memory!) we have St. Frambourg (now a carriage repository) and St. Pierre (degraded to a cavalry barrack), the former loveliest First Pointed, the latter richest Flamboyant. At Dijon St. Etienne is the Halle au Blé, and St. Philibert, whose beautiful crocketed spire plays such an important part in the architectural *ensemble* of the capital of Burgundy, forms a hay store. Indeed, instances may be multiplied, but the subject is too saddening.[1]

[1] One name forms an interesting link between St. Omer and England. It is that of Alban Butler, whose *Lives of the Saints* still remains a monument of erudition and of patient research. Since its appearance in 1756-58 it has run through numerous editions, besides having been translated into

The unsettled evening presented a good opportunity for a prolonged examination of this fine parish church of St. Omer. The oldest and most interesting portions are the choir, with its procession path, and the arcades and triforium of the deep four-bayed transepts. Later on we have the arcades of the nave, very good Middle Pointed, the piers being of the favourite French type, i.e. four small shafts disposed around a cylinder; then the triforia and clerestory of the nave; the clerestory of the transepts; the projecting aisle-chapels, and lastly the noble tower, situated like the majority of those in the Low Countries, to which St. Omer is contiguous, at the west end of the nave.

Seen from the Grande Place, at the end of a long and narrow street, this tower of St. Omer has a strikingly English look, with its Late Gothic panelling, its deep buttresses, its angle-turrets, and its flagstaff. The point which struck me most in the architecture of St. Omer was the arcade of the eastern limb and transept. The piers supporting the arches are of some hard bluish-grey material in plain blocks and are longer from north to south than from east to west; from these blocks spring simple unmoulded arches, and they are relieved on the sides facing the choir and aisles only by a slender shaft. A similar arrangement of the pier occurs in the neighbouring but much later choir of Tournai cathedral, where it was adopted to remedy the constructive faults in that daring piece of work.

The triforium range of both choir and transepts presents in each bay a series of very tall arcades on slender shafts of the same blue-grey material, the wall behind being left unpierced, another feature not very usual in this part of France during the First Pointed period; it is, however, common in Burgundy, where it appears in the choir of St. Etienne at Auxerre, at Semur, and in the lovely church of Notre-Dame at Dijon. Triplets of lancets light the sides of the choir in the clerestory; single lancets serve for the finely groined apse. In the transepts the large four-light clerestory windows, in which there is much old stained glass, are Decorated additions, as is the rose window terminating each arm. This fine store of old glass, apparently overlooked in the English handbooks, fills the whole of the windows in the eastern side of the south transept clerestory, and partly those on the

several languages. Butler had been chosen president of the English College here, a post he retained until his death in 1773. He was also Vicar-General to the Bishops of Arras, St. Omer, Ypres and Boulogne.

same side in the opposite transept, a day's stay enabling me to view it under various conditions of light.

At High Mass on Sunday my seat in the western aisle of the south transept commanded a view, not only of these lovely

NAVE OF ST. OMER: LOOKING EAST

specimens of fenestral embellishment, but also of the brass shrine of Notre-Dame des Miracles—one of those sources from which so many French churches derive no small share of emolument. It occupies the whole of the eastern aisle of the south

transept, and at a first glance is impressive, but a closer inspection of the details reveals much coarseness of execution. Votive tablets affixed to the piers in this part of the church recorded various miraculous cures, and several rickety-looking stands of candles were placed about, making a prodigious flare. Much distracting conversation on mundane topics took place—sometimes during the most solemn parts of the Office, I regret to say, between religious devotees and the vendor of these fatty *instrumenta ecclesiastica*, which of course varied in price according to their elaboration of workmanship, some being niched and notched and otherwise cunningly devised, to say nothing of the ethereal blue ribbon with which they were graced, and which envelopment rendered them, of course, doubly distracting. Their presiding deity, who occupied a species of watch-box, was an elderly 'party' of somewhat fearful aspect, reminding one, by her poke bonnet and spectacles, of witches, Mother Hubbard, and wicked old women of the fairy tales generally.

The day being appropriated in the Gallican Calendar to no particular saint (*mirabile dictu*), the vestments in use at St. Omer on this July 28 were green, as were the hangings used for the Epistle and Gospel lecterns, the chalice veil, and so forth. Mass began at half past nine, and when I re-entered the building at that hour by the grand Early Pointed south porch—where amid some sculptures of exquisite First Pointed workmanship, that of a devil leers with an expression perfectly fiendish –the celebrant, in a green cope, and his assistant ministers in dalmatic and tunicle were just proceeding from the sacristy to the high altar, one of those splendid voluntaries of which French organists are so fond pealing from the great organ at the west end of the nave.

The basilican arrangement is preserved here, as in the not far distant church of Noyon, the high altar being placed immediately beneath the great central crossing, with the stalls behind, ranged round the apse. All the fittings are Classical, of the Empire school, but they are preferable to so many of the modern Gothic ones met with in France, and evidently they are unchanged from the time when, seventy years ago, Coney produced his beautiful etchings. Immediately in front of the sanctuary, which occupies the whole of the ground space at the junction of the four arms, there extends a species of solea, the depth of one nave bay, but it was not tenanted, as one would like to have seen it, by two

rows of white-robed singers, throwing from side to side, as in England, the ball of sacred song. The whole music devolved upon two surpliced cantors with stentorian voices, at lecterns in the eastern limb behind the altar, some share being borne by persons in the clothes of everyday life seated by the *orgue d'accompaniment*, which was played from the northern range of stalls.

The train, which should have left St. Omer in time for Vespers at Lille, was considerably behindhand, so that the Psalms were finished by the time I arrived, knapsack on back, at St. Maurice, for, as I entered the vast church, which is only a stone's throw from the railway terminus, a splendid introductory voluntary to the *Magnificat* was rolling about its thinly peopled aisles. What congregation there was appeared to be gathered at the top of the church, an immense sea of unoccupied chairs meeting the eye most depressingly in every direction. The effect of the white-coped officiant and his scarlet-and-white robed assistants, grouped about the high altar, had an imposing effect from the bottom of the church, where I was seated, due in a great measure to the enormous length of the edifice. The Gregorian chant, too, tumbled about gloriously, its prevailing sternness being relieved between each verse by one of those thoroughly French, and too frequently incongruous, interludes upon the western organ. I was not a little interested at the conclusion of the office to see the officiant escorted to the sacristy by the crucifer in addition to the taper bearers. It must be a custom peculiar to Lille. Anyhow, it is a very pleasing 'use,' and one which, regrettably, is not more general in France.

In its own peculiar style I know no interior more captivating than that of St. Maurice at Lille, divided as it is into a nave and double aisles by four rows of those tall cylindrical columns which, ordinarily associated with earlier and purer Gothic forms, seem in north-eastern France to have been used during all the epochs of Pointed. Externally, the modern west front presents two gabled compartments on either side of a tower and spire; while to the east, five apses, lighted by tall flamboyantly traceried windows—the entire church by the way shows the decline of Pointed art—serve with their picturesque grouping of pinnacles and roof to produce that German outline so common to churches in this north-east corner of France. But about the side elevations there is an attenuation and 'lininess' extremely painful to those accustomed to the clerestoried churches of other districts, and the whole mass, of no inconsiderable altitude, is crushed by the tall commonplace

houses which environ it. Inside there is no rival to distract attention from its positive proportions, and the church, without possessing any remarkable features of detail, pleases by its breadth and air of calm repose and dignity. It is not a little interesting to find the unclerestoried German 'hall' church so close to us as at St. Maurice, Lille, for it is of a type but rarely met with in France, and in Belgium but once, viz. in Ste. Croix at Liège. Be this as it may, St. Maurice can hardly be said to be 'up to the mark' as the head church of such a city as Lille, and the existence of this deficiency seems, some forty years ago, to have been pressed upon the attention of the authorities by the addition of the style of 'Lille' to the designation of the prelate in whose diocese it stands, heretofore known simply as Archbishop of Cambrai; thus pointing to the possibility at some time or other of there being a Bishop of Lille *simpliciter*, an honour which, in spite of its importance in other ways, the place has not yet succeeded in attaining.

It was in anticipation of this event, and as a measure of church extension for the town itself, that the Lillois resolved to raise a monumental church under the dedication of Notre-Dame de la Treille—patroness of their city—and St. Peter, the commission appointed to carry out the work making an appeal to the artists of France and foreign countries who might be desirous of attaching their names to this religious enterprise. The designs were sent in, and exhibited at the Hôtel de Ville at Lille in 1855, when lo and behold! the first two prizes were awarded to Englishmen, Messrs. Clutton and Burges bearing away the first, and Mr. Street the second prize. Like many another competition of the same sort, this one simply resulted in a fearful waste of time, and the ultimate selection of a French architect. Still it had the wholesome effect of establishing England's superiority in matters architectural over those of the Continent.

Having viewed the interior of St. Maurice at the conclusion of the afternoon service, I went in search of this much-vaunted 'cathedral,' and after considerable difficulty found its torso—for a torso it is at present, and likely to remain such, unless extraordinary religious enthusiasm is brought to bear upon the work—'blushing unseen' on the banks of the canal, with, in juxtaposition, a tall brick 'saddlebacked' campanile, as forlorn-looking an object as Notre-Dame de la Treille itself, of which only the substructure, the lower part of the choir and aisles, and the Lady-

chapel are at present *faits accomplis*. Thus it is very easy to see that the 'Lille cathedral scheme' has not prospered from either a moral or an artistic point of view. Inside, the bays separating the choir from its aisles are completed as far as the capitals of the columns, which in really elegant clusters support nothing at present but a flat, roughly boarded roof—the arches not being even yet turned. The decorations are of the flimsiest description, and, after hearing some feeble music and inhaling some not very fragrant incense - a non-liturgical office was in progress—I was glad to descend the flight of wooden steps which are raised upon the site of what will eventually (let us hope) be the transept, and seek the train to Tournai. A ride of about three quarters of an hour brought me in sight of a cluster of steeples, which, visible across the monotonous Belgian landscape for a considerable time before the train drew up at its grandiose railway station, denoted the whereabouts of that ancient episcopal city.

I may venture to assert that the cathedral church of Tournai is the finest—certainly the most cathedral-like—in the Low Countries, albeit lacking those charming *entourages* to which we are accustomed in England, and which I subsequently met with in Germany on a modified scale at Aix-la-Chapelle, Paderborn, and Münster. Yet, lying as it does on the main line from Calais to Brussels, Tournai is singularly little visited and cannot be said to have commanded that attention to which its high architectural interest—leaving size out of the question—entitles it. While Antwerp, Bruges, Ghent, and Malines are repeatedly visited and often described, this noble church is comparatively neglected, though possessing many more beautiful and remarkable features than any of them, besides presenting in its *ensemble* a degree of true dignity—resulting chiefly from the presence of a central steeple—in which the above-named churches are strikingly deficient.

It is, moreover, one of the few Belgian churches presenting Romanesque features, its nave and transepts, the latter apsidal, being of their kind magnificent and unique, and forming a by no means unfitting vestibule to the soaring choir, the work of an ambitious fourteenth century architect. Viewed externally the lofty choir of Tournai has, taken in conjunction with the much lower nave and transepts, a far from graceful appearance, the apex of its roof being on a level with the eaves-line of the eastern side of the low central tower. This has an octagonal slate spire

with angle-pinnacles of the same material growing out of it,[1] and seen from certain points assists, with the four encircling and most elegant steeples which flank the apsidal ends of the transepts, in forming some extremely curious combinations. There were formerly six of these slender steeples, but the two eastern ones disappeared when the Romanesque choir was removed to make way for its present fragile-looking successor.

From the railway this cathedral has a most peculiar appearance—consisting seemingly of a lofty choir with a western cluster of steeples only—the intervening houses precluding a view of the long low nave. This is, of its kind, unique, and internally owing

TOURNAI CATHEDRAL: NAVE, LOOKING EAST

to its unencumbered area is most impressive, while charming cross views, materially assisted by the dark stone of which the low clustered shafts of the arcades are composed, can be enjoyed from various points. Perhaps the great defect of this nave at Tournai is its triforium, which in height and breadth corresponds with the arches opening into the aisles, though the arrangement of the clustered shafts supporting the arches differs in several particulars. Had the triforium been kept in subordination to the lower arches—as at Norwich, where virtually the same arrange-

[1] It is not improbable that the capping of this central lantern at Tournai furnished Street with the model for that of his beautiful campanile at St. James the Less, Westminster.

ment occurs—the general effect of the nave at Tournai would, I conceive, have been far more satisfactory. Running along the outside of, and approached from, the north aisle is a large Late Gothic chapel—parochial apparently—fitted up with an altar, lecterns, organ, and other *instrumenta* of Divine worship. The windows, formerly gutted of their tracery, have now had it restored to them, and are, moreover, filled with feeble painted glass, subjects sprawling through several lights.

It is pleasant to state that the daily Chapter offices are sung at Tournai with great dignity and decorum in the choir, which is separated from the rest of the cathedral by a rich Renaissance *jubé*, and has return-stalls, with, above them, oblong pictures in neutral tint—to represent stonework, I presume. The stalls extend, I think, for three bays, and then some tall iron grilles and gates of very feeble Gothic pattern take their place. Close to these grilles I ensconced myself on the ensuing Monday morning, being in due course pounced upon by the *custodienne des chaises* for the necessary *sou*, which was paid gladly enough, for I really think the performance of these Chapter offices at Tournai, both from a ritual and musical point of view, superior to any I have heard in France—Paris, Rheims, and Le Mans excepted. I mention these three, as the organ is always used there to accompany the Plain Chant, as it was at Tournai on this occasion, and the celebrant was assisted by deacon and subdeacon, in vestments of white and gold. There was also one coped choir-ruler at the desk *in medio chori*, and the Epistle and Gospel were sung from modern lecterns of mediæval character, from which branched candles.

The choir of Tournai cathedral, an ambitious work, is *en masse* imposing, but fragile-looking when subjected to a severe scrutiny, as witness the thickening of the piers towards the aisles. On their choir side they present graceful clusters of shafts, and, as well as the triforium and clerestory, are composed of a delicate blue-grey stone, which, while the incense wreaths were hanging about after the Canons' and a subsequent Requiem Mass, had a singularly beautiful effect viewed from the nave, enhanced by the intervening Renaissance choir screen, and the pendent crucifix just above it.

The stained glass by Capronnier—an artist who flourished about half a century ago—which fills the tall clerestory windows of the choir, is not of the highest order, but it suits their style.

I could not bring myself to admire them, consisting as they do of three lights, whereof the centre one is much narrower than the one on either side of it, and therefore does not lend itself to pictorial treatment. This portion is, however, treated simply *en grisaille*, while the dignified figure of a saint occupies each outer light. Fifty years ago these windows were devoid of tracery, but during the restorations carried out in this cathedral under M. Lemaître d'Anstaign—one of the judges in the Lille competition—they have been made to assume the aspect they now wear.

The work of four great architectural periods meets in the central tower of Tournai cathedral. Standing before the sumptuous choir screen, we have at our backs the long-drawn Romanesque nave with its quadruple division into aisle-arcade, triforium-arcade, lesser triforium, and clerestory. Right and left are the apsidally terminated transepts, a little loftier than the nave, and combining the heaviness of the Romanesque with the lightness of the Early Pointed. Before us is the choir, whose greatly increased height has necessitated the engrafting of Middle Pointed piers upon the Transitional ones, to say nothing of the removal of the greater part of the eastern side of the lantern, which, as I have already observed, loses much of its effect when viewed externally from the too close abutment of the immense choir roof. A somewhat similar spire surmounts the church of St. Jacques, which, chiefly First Pointed, has had one of those lofty Aix-la-Chapelle-like choirs, aspidally terminated, engrafted upon it by an architect of the late Middle Pointed epoch.

Orientation of churches seems to have been totally disregarded in Tournai, for this one has its apse to the north, while that of St. Quentin in the great market-square, over whose roofs the steeples of the cathedral cluster so gracefully, is to the west. At St. Joseph's, a modern church in the Byzantine style—where, on my looking in late on Sunday evening, an elderly priest bowed and smiled very benevolently—the altar is to the south.

St. Jacques is by far the finest and most ecclesiologically interesting of the Tournai churches, several of which have elegantly proportioned steeples recalling North Italian campaniles, but it has suffered much from over-restoration, having undergone a cruel 'scraping' inside and out. The windows, except in the apse, are lancets, infelicitously glazed with unpleasant-looking sheets of plain glass, in lieu of the 'quarries' commonly seen. The pillars, simple cylinders, have caps whose foliage suggests the Egyptian papyrus

rather than the Corinthian acanthus frequently reproduced by Northern French architects of the Early Pointed period. There is a clerestory, and an obviously modern wagon-shaped roof. Perhaps the prettiest internal feature of this church is the light open arcade surmounting an arch thrown across the nave at the point where the transepts branch out. This arch with its superimposed arcading does not appear to have been intended for a central tower, as there is nothing corresponding to it eastward, the nave roof being carried along the top of it without any break. The steeple at St. Jacques stands at the west end, but with a short limb projecting from it. One peculiarity I noticed both here and in another and smaller church of somewhat similar character a little nearer the canal, and that is, the arrangement of the windows externally. They are a series of lancets seen through arcades, separated from each other not by attached shafts, as in Early English work, but by simple, narrow strips of masonry, a somewhat Italianising mode of fenestration that must have struck the late Mr. G. E. Street, as a reproduction of such an arrangement meets us in the aisles of his beautiful church, St. Mary Magdalene, Paddington.

The day of my visit to Tournai falling within the octave of St. James, the patronal festival of this church was being celebrated. There had been processions through the streets of the parish, the doorways of the church were decorated with curtains, and within the tympana were representations of the Host. The interior was enriched with a number of elaborately worked banners, while hangings of some red material powdered with gold stars filled up the arcades surrounding the sanctuary. This church has a good deal of modern stained glass which, by its tinctures and the drawing of the figures, bears a very striking resemblance to that produced in England by Gibbs, under Mr. Butterfield's superintendence, examples of which may be seen in Keble College chapel, and St. Augustine, Queen's Gate, but the tinctures of the Belgian windows are not so hot. In the triplet of lancets which lights the face of either transept the artist has placed large single figures under pinnacled canopies, thereby missing the style, which should certainly have been the mosaic. Those windows in the transepts of Notre-Dame at Dijon, similar in style and arrangement, i.e. triplets, with a circle above, would have formed admirable subjects for imitation. There is one very interesting feature of the interior of this church of St. Jacques

which I must not omit to mention, and that is the flight of steps leading down into it from the western doors, owing to the slope of the ground upon which the church is built.

From Tournai I went by an afternoon train to Mons, travelling through a country without any feature by which to remember it, save interminable smoky chimneys rising out of depressing manufacturing towns. Mons itself seemed free from these abominations, and is a very good sample of a Belgian town, the hilly character of its streets imparting much variety and picturesqueness to it. From my bedroom window at the hotel, selected as being contiguous to the railway station, the lofty nave and pinnacle-flanked transepts of St. Waudru could be seen crowning the slight eminence encircled by the lower parts of the town. To my mind, this is one of the most pleasing churches in the Flamboyant style that Belgium offers, both in proportion and detail—indeed, in the latter respect it nearly approaches our Perpendicular; while internally a most charming effect of natural polychrome is produced by the cold blue of its stonework and the red brick of its vaulting. It would appear that St. Waudru at Mons is one of the few churches in Belgium which have escaped that demon—the whitewasher and yellow dabber, who has done so much to disfigure the interiors of Antwerp and Mechlin. The roofs of both these great churches are undoubtedly vaulted in red brick, for at the latter this material is revealed by the falling off in various parts of the edifice of a patch of the detestable plaster, from which I am happy to say the cathedral at Ghent has been freed, while similar ameliorations have extended to a very charming old triple-spired church in the same city—St. Jacques. The internal effect of both these buildings, despite the newness resulting from the freshly scraped brick, is now very fine. Among other examples of exposed red-brick vaulting the two old churches in Brussels—Notre-Dame de Sablon and Notre-Dame de la Chapelle—occur to the mind. But to return to St. Waudru at Mons. It has only one aisle on either side of the nave, and throughout the church the arches spring from the pillars without any capitals, as at Louvain, Lierre, and Antwerp. The extremely rich triforium arcade is a continuation of the mullions of the grand six-light clerestory windows. The tower, agreeably to Flemish custom, stands at the west end of the nave, opening grandly into the church by an arch of the same height. Although externally the tower does not at present rise beyond

the roof of the nave, the ground floor of it is vaulted, in anticipation of a belfry stage and spire, which, judging from the still preserved drawings, would have been one of great beauty. Its want is, *pro tanto*, supplied by a light tourelle at the crossing. Of the furniture, that which struck me most in St. Waudru, besides some reliefs in marble serving to face the retable of the high altar, was a lovely mediæval altar and reredos in the first chapel of the south choir aisle. A picture of this, into which a server holding up the chasuble of the priest who is celebrating Mass thereat is introduced, has found its way into several illustrated dictionaries. The immense church, on the evening of my visit, had a most solemn and impressive effect, half lighted up for the service of Benediction, which included a procession of the Blessed Sacrament, accompanied by some of the most doleful Gregorian chanting I ever remember to have heard, and the *accessoires* were, if anything, worse.

From Mons I journeyed to Namur, a city against which I must warn all ecclesiologists. Its cathedral of St. Aubaine, a melancholy building, rises out of an equally melancholy stony square. Built chiefly of red brick in the Italianised Corinthian style, it is one of that large number of churches raised during the middle of the eighteenth century in Belgium which, while they may not be models of taste, are certainly superior to those tame apings of classicality which rendered our architecture of the same period in England so contemptible. But, as well as the two or three other churches that presented themselves, I prefer to pass it by swiftly. About 2·30 P.M. the canons were reciting their afternoon offices in choir to a somewhat curious accompaniment—the tuning of the great organ in the western gallery!

Some misunderstanding about the departure of the trains obliged me to spend a longer time in Namur than was agreeable. To add to the annoyance, I had, in order to save trouble, booked right through from Mons to Liège, so to my chagrin I was forced to pass Huy unvisited, for its immense church—with, as at Mons, a western unfinished tower, lofty clerestory, and curious tower-flanked apse—looked distressingly inviting. To be sure, the beautiful railway ride close beside the winding Meuse was consoling, but I could not help repeating with the Roman emperor, as I trudged along the crowded, electric-lighted streets of Liège to the Hôtel de France, *Perdidi diem! perdidi diem!* Recollection of the countless treasures stored in richly churched Liège

served, however, to dispel all ill-humour. Several of these buildings had perforce been left unseen during a former visit, but this time I rose early on the following morning, determined to take them seriatim, before mid-day. For in Belgium the churches do not remain open as in France all day long, their custodians having an unpleasant knack of closing them between twelve o'clock and five or so. First to St. Bartholomew, with its brown, German-looking pair of western towers, terminating in short slate spires whose edges meet the points of the gables which finish off the above-mentioned towers on all four sides. Rising as they do behind the houses which face the quais of the broad Meuse, these steeples have a remarkably happy effect from the various bridges.

Although I was disappointed to find what must once have been a most interesting Romanesque church translated into the Italian of the rococo period, I was glad to perceive that its twelfth century brazen font had escaped the general wreck. A work of singular beauty and elaboration, and vat-like in shape, it was cast in 1112 by Patras, a distinguished brassfounder of Dinant.[1] The bowl is enriched with five baptismal scenes, executed, for their early date, in a style of almost classical purity and in high relief. The subjects, each accompanied by a legend inscribed on the bowl, are as follows: St. John preaching to the publicans and soldiers; his baptism of the multitude; the Baptism of our Lord; the baptism of Cornelius by St. Peter; and that of Graton the philosopher by St. John the Divine. In this last subject Graton is represented half-immersed in a circular vessel, while St. John in a Roman habit, with nimbus, holds his right hand over the philosopher's head, and reads from a book in his left. Perhaps the least pleasing part of this font in St. Bartholomew's at Liège is its base, into which the artist—presumably in reminiscence of the twelve figures of oxen which supported the 'molten sea' of Solomon's Temple—has introduced half-figures of the same animal, with the result that one is haunted by the unpleasant impression that they are striving to extricate themselves from the mass in which, to all appearance, they are embedded. The following legend is inscribed upon the rim of this low base:

[1] A plaster cast of this remarkable font, presented by the Belgian Royal Commission for the interchange of reproductions of works of art, is in the Architectural Department of the South Kensington Museum.

Bissenis bobus pastorum forma notatur,
Quos et apostolice commendat gratia vite,
Officiiq; gradus quo fluminis impetus hujus
Letificat sanctam purgatis civibus urbem.

From St. Bartholomew's I retraced my steps westwards towards Ste. Croix, to reach which I had to cross the great Place St. Lambert, whereon stood until 1801—when it was removed after its severe handling by the Revolutionary *sans-culottes*—the cathedral dedicated to that saint, Liège's first bishop. As far as I can judge from an indifferent woodcut, this destroyed cathedral of St. Lambert must have been of great grandeur and magnificence, and, I should opine, resembled the one at Metz. The manner in which its two square western towers are placed, flanking an aisleless western limb with a transept immediately in the rear of them, looks very German, and is probably the same arrangement that may still be seen in the cathedral of Münster. In addition to these towers there is another and much loftier one surmounted by a fantastic-looking spire placed on the south side of the nave, and forming a transept, as at St. Stephen, Vienna.

I turned aside for a few moments to walk round the red-brick vaulted cloister which, with its quaintly carved Early Renaissance pillars, is all that has survived of the sumptuous palace of the once powerful prince bishops. Liège was long a suffragan see to Cologne, and until the middle of the sixteenth century was the only bishop's seat, besides Tournai and Utrecht, in the Low Countries. To this fact must be attributed that quasi-Teutonic character visible in the architecture of its many churches. Ste. Croix, the one to which I was now bending my steps, is a remarkable exhibition of Germanisms, and was, moreover, a building whose interior I was extremely anxious to see. It occupies an eminence on the north side of the city, and, as well as the great lantern-like St. Martin, forms a very prominent object in general views of the city. Standing at the junction of four streets, the various parts of Ste. Croix are seen to group very picturesquely; indeed, I was quite fascinated by its western elevation. The row of small arcades just under the eaves of its apse roof, combined with the low gabled octagonal tower and plain spire rising above it, is decidedly Rhenish, exhibiting that curious fusion of Romanesque and Pointed so characteristic of that wonderful line of churches extending along the banks of the Rhine from Neuss to Speyer. The nave, transepts, and short aisleless apsidal choir of this

church, although of the fourteenth century, exhibit the Geometrical Decorated style in great purity. The interior, with its tall, graceful, circular pillars of blue-grey stone, and its aisles reaching to the same height as the nave, is an ideal town church of that type in which the clerestory is lacking. In fact it is the only church in Belgium, since the destruction of that at Lobes, that has the three aisles of equal height. Tradition has it that the architect fled rather than superintend the striking of the centering to the vaulting, which in the nave is corbelled out from the pillars. Outside, that peculiar Liégois feature—the eastern aisleless apse with its elegant two-light windows; the transepts, not projecting beyond the line of the aisles; and the continuous serrating of out-gabling roofs surmounting the aisle windows of the nave, produce an outline of much picturesqueness. A study of this church had, I cannot help thinking, much influence upon the designs made by Sir G. G. Scott for his stately town churches of St. Andrew, Westminster, St. Paul, Dundee, and St. Mary, Stoke Newington.

A striking contrast to Ste. Croix is offered by the neighbouring church of St. Martin, whose nave manifests a French and its choir a German tendency. It is an immense cruciform building, and although of sixteenth century date is a pure specimen of the Flamboyant, marvellously free from those Renaissance accretions which had begun to appear at a much earlier date in France, as in such great churches as St. Pierre at Auxerre and in St. Jean at Joigny. After the local manner, St. Martin, Liège, has its western tower, surmounted by a low pyramidal capping, opening into the luminous church by a tall arch, after the manner of so many English examples. Were it not for the striking combination of colours produced by the blue-grey stone of its pillars, the yellowish-white of the other portions, and the red brick of the vaulting—all, of comparatively recent years, cleansed from the wash with which they had been bedaubed—the interior of this church would appear cold from the flood of light that is poured through the tall unstained windows of the nave.

The collegiate church of St. Paul, which since the destruction of St. Lambert has enjoyed cathedral rank, is but a mediocre Complete Gothic building of various dates, cruciform in plan, and having a poor western tower of nondescript architecture surmounted by a fantastic spire. A large cloister and chapter-house lie to the south. On a former visit to Liège I had heard

the chapter offices very impressively sung in the choir of this church to organ accompaniment. So about 9 A.M., with pleasant recollections of this, I hastened down the long flights of steps leading from the upper part of the city, where St. Martin's is situated, only to be disappointed, for I found the interior of the building in the hands of workpeople busily engaged in cleaning the paint off the stonework of the choir, which was partitioned off from the rest of the church by a sheet of canvas completely obscuring the view eastward. Pending these restorations, and in order, I suppose, to expedite the work as much as possible, the daily offices were being sung to the accompaniment of a harmonium, or some analogous instrument, in the chapter-house—a three-bayed, three-aisled apartment, vaulted from slender pillars, and opening out of the eastern walk of the cloister. For the Sunday services, a temporary *chorus cantorum* of chairs was fitted up within the transeptal space, the high altar, backed by a crimson and gold dossal, and flanked by banners of the same colour, standing against the afore-mentioned sheet, while a smaller altar, whose most conspicuous feature was a dossal of some apple-green coloured fabric flecked with gold, stood against either great eastern pier of the crossing. The removal of the disfiguring paint from the nave has brought out all the beautiful natural colour of the stonework—where as at St. Martin's the local bluish-grey and bright yellow appear in rather startling contrast. The arcades, narrow and acutely pointed, are supported on plain circular columns with simple capitals; but there is some delicate diapering in the spandrels of the triforium arches, while the arabesque work in the groining cells of the vaulting—where birds, flowers, and leaves, reminding one of the borders of an old missal, are most skilfully intermixed—assists in producing an appearance of great polychromatic richness.

A heavy rain, which had begun about nine o'clock with a miserable drizzle, kept me a prisoner in and about the cathedral at Liège for a longer period than was convenient, so that my visit to the little known church of St. Christopher was somewhat hurried. But the hasty glance I took showed me that the offensive mask with which the unlucky piety of the eighteenth century invested its interior had been removed, and that great alterations—amounting, I was informed, to a total rebuilding of the aisles, transepts, and square-ended choir—had taken place since I first saw the church in 1889. The most interesting feature

of St. Christopher's internally is its nave arcade, composed of simple cylindrical columns, with short, boldly foliaged capitals, and semicircular arches. One pier was square, and this caused the general effect to remind me of Hildesheim. The rest of the church is not, of course, so interesting, having been rebuilt in a severe Early Pointed style, but of its kind it is a remarkably good specimen of modern Belgian Gothic. Throughout the building the windows are of the plate-traceried lancet kind—large coupled ones beneath an unpierced containing arch serving for the aisles, and small tripled ones, also united under one arch, for the west, east, and transept ends. Outside, the characteristics of St. Christopher's are length and lowness—the aisles are broad ones with lean-to roofs, and the nave has a low clerestory of continuous round windows. There is no tower or spire, but a small flèche at the commencement of the chancel holds the bell, and serves to break the long monotonous line of roof very agreeably.

The afternoon of the day of my visit to Liège was hopelessly wet until about four o'clock, when the clouds moved from over the city, which presently became glorified by sunshine, rendering a saunter across the bridges and along the quais towards St. Jacques highly enjoyable. The church in question, on my arrival, had not been reopened after the customary postprandial interval, but the time of waiting was pleasantly beguiled by a leisurely examination of its exterior. The old Romanesque doorless western façade is all that remains of the original church, the small octagonal tower and spire which grows out of its summit being literally embedded in the lofty mass of the Flamboyant structure that rises behind it. St. Jacques is cruciform on plan, and the arrangement of its eastern limb presents us with an interesting example of that fusion of the French and German method of construction which the generality of the Liège churches show. Here we have the usual tall transomed apse-windows, and under them a low series of projecting chapels, opening internally, not from a circumambient aisle, but directly from the body of the choir. Perhaps St. Jacques' noblest feature is its fenestration. Of singular grace are the clerestory windows of the nave. Flamboyantly traceried, they are of six lights broken up into threes by a broad subarcuation whose mullion is relieved, after the fashion in Belgium, by a buttress. The *ensemble* of these windows recalls some of the best Perpendicular work of West Anglia, such, for example, as we find in Sherborne minster.

By some strange freak of destiny, the interior of St. Jacques, Liège, has escaped whitewash, so that we have here a singular instance of a church retaining its coeval polychromatic decoration, in which the vaulting—a perfect network of ribs interlacing—is resplendent. But I must confess that, on the whole, the interior of St. Jacques failed to leave so pleasing an impression as that of St. Martin—its cusped arches, opening into the low aisles of its nave, as well as into the above-mentioned fringe of apsidal chapels, appeared inadequate to the great breadth of the church; but,

ST. JACQUES, LIÈGE

considering its date, it is a remarkably fine specimen of sixteenth century Gothic, and, as I remarked just now, free from that taint of the Early Renaissance which had shown itself in many a French church of an earlier period, in the same century. The only instance of Revived Classicism at St. Jacques, Liège, exists in the entrance doorway to the deep Flamboyant north porch—and an exceedingly charming one it is.

From St. Jacques I wandered on to St. Jean. Its delightful old Rhenish-Romanesque steeple is of brick, striped vertically and horizontally with stone bands quite in the German fashion.

Equally Teutonic is the circular turret, which, as at Paderborn, flanks the tower north and south. The original church has entirely disappeared and given place to one of those red-brick buildings that are of such frequent occurrence in Belgium, pseudo-classical in style but curiously planned with a tall octagonal domed nave and an oblong choir in imitation of the not far distant minster at Aix-la-Chapelle.

Unable to resist another peep into Ste. Croix and St. Martin before returning to the Hôtel de France to prepare for departure, I once more ascended the eminence on which they stand, and had the good fortune to find both open. If the interior of the latter had looked beautiful with its delicate natural polychromatic decoration in the dull rainy morning, it looked doubly so now, flooded with golden afternoon sunshine. Here I gleaned the intelligence that its restoration had only been effected within the last few years—in fact, since considerable damage had been done to it by an anarchist explosion which took place in the city in 1892.

St. Martin at Liège enjoys the honour of being especially connected with the institution of the Feast of Corpus Christi. The story runs that Juliana, a nun in the conventual establishment attached to this church, having in a vision during the year 1230 seen the full moon with a piece out of it, and being told by a voice from heaven that this signified the want of another festival, Pope Urban IV. instituted Corpus Christi. It was for the commemoration of this festival at Liège on June 11, 1846, that Mendelssohn composed his *Lauda Sion*—a worthy setting of Thomas of Aquinas's truly inspired hymn.

CHAPTER VI

AIX-LA-CHAPELLE AND NEUSS

The distance between Liège and Aix-la-Chapelle is but short, yet the evening journey—an enjoyable one until Verviers was reached—was latterly rendered most tedious by long detention at Herbesthal, the German frontier station. Here we were hunted from the railway carriages and driven like a flock of sheep into the custom house; thence, after the usual luggage-searching farce had been gone through—having nothing but a knapsack, my sojourn in this torture chamber was luckily of short duration—we hurried through some dreary corridors in the delightful anticipation of getting back to the snug corners we had quitted in the carriages, and our books. Nothing of the kind. We were doomed for nearly an hour, while several trains came in from other points and their occupants were undergoing the searching process, to be cooped up in that dreariest of all dreary places—a railway station waiting-room, effectually putting the extinguisher upon any romanticisms which the ardent traveller of a poetical turn of mind may have previously indulged in. Great was the consecutive alarm and anger of sundry nervous prisoners, who, doubtless haunted with dismal visions of such smaller impedimenta as bundles of parasols, umbrellas, and walking-sticks, coats, cloaks, and bonnet-boxes, stowed away in remote corners of hastily-quitted railway carriages, beset the janitors of the doorways—bearded Germans of fearful aspect—like frantic fiends. But to all entreaties the officials were adamant. I, too, had at first some slight doubts as to whether or no two old travelling companions—a portfolio and a walking-stick—had been whisked off to some remote corner of the Continent, but a few guttural 'Ja! Ja's!' in response to a question relative to their safety, put quietly to one of the stern janitors at the glass doors, allayed all fears on that score, so much so that several of us became at length

sufficiently composed to partake of cold beef and beer, not knowing how long it might be ere Aix-la-Chapelle and food were reached, which, however, they were eventually, but not before midnight.

Descending to the *Speisesaal* of the hotel the next morning, I found it much in the same condition as Captain Cuttle's room at Number Nine, Brig Place, on the memorable visit of Florence Dombey and Susan Nipper to the domicile of the dread Mac-Stinger, for it had been newly scrubbed, and was redolent of soap and water. But so thoroughly had the aqueous and saponaceous elements been applied, that there was not, as at Captain Cuttle's, a dry island ; so, despatching breakfast in all haste, I sallied forth to renew acquaintance with the oddly outlined minster. The way thither led me past the Elisen Brunnen—where a string band was discoursing light music for the delectation of the assembled water drinkers—and a new church or two. One of these into which I looked—the church of the Immaculate Conception—was quite full at the eight o'clock Mass, the wide central passage of the nave being, to all appearance, exclusively occupied by children. Finished some thirty years ago from the designs of Statz, it recalls as its prototypes the cathedrals of Cologne and Halberstadt. Externally it is hard and cold, but the interior, with its clerestory, transepts and short apsidal choir all gorgeously decorated in gold and colour, is very imposing. A beam extending across the arch opening into the apse, and carrying the rood and its attendant figures, bore the following inscription : 'Christus factus est pro nobis obediens usque ad mortem ; mortem autem crucis.'

A large modern church in another newly built quarter of the city appeared internally to have been modelled on St. Elizabeth at Marburg, the unclerestoried nave being divided from its aisles by pointed arches springing from cylindrical columns with four slender shafts disposed around them. No polychromatic decoration had as yet been attempted here, though I learnt that it would shortly be applied, the air of coldness being meanwhile to some extent mitigated by the stained glass of which all the windows had received their complement. Here, as almost everywhere in Germany, the nave is seated with benches, some, I was surprised to observe, having their entrances defended, not by doors, but by light metal gates.

St. Adelbert's, a church of ancient foundation, has been gradually removed to make way for a new structure in the

Byzantine-Romanesque style. It is built of a puce-coloured stone, and consists of a nave with double aisles, of which the inner one, as well as the choir, terminates in a semicircular apse. The good taste which as a rule pervades the internal fittings of German Catholic churches renders the interior of St. Adelbert's at Aix-la-Chapelle particularly pleasing. The nave is divided from its aisles by round arches on plain square piers, but the responds have coupled pillars of marble with boldly foliaged capitals. There is no triforium, but a blank space, intended doubtless for pictorial enrichment, intervenes between the arcades and the clerestory of simple, round-headed windows. The roof is flat and panelled; the arches dividing the two side aisles spring from dark red marble columns with bold leafage in their capitals. The whole effect of the church is very rich and solemn, enhanced this morning by the presence of a numerous congregation engaged in singing the morning offices in connection with the obsequies of a priest, the chanting of one of the Psalms to the fourth ending of the Seventh Tone being particularly impressive. The holy-water stoups take the form of brass pots suspended from a small wrought-iron crane, bracketing from the wall—quite a German feature.

A striking interior is that of the Nicolai or Minoriten Kirche, one of those long churches the German mendicant orders used to raise during the fourteenth and fifteenth centuries. It comprises a nave and aisles all under one roof, and vaulted at the same level, and a deep, aisleless choir terminating in a prodigious carved and painted altar-piece, similar in character to those seen in the great churches built by the Jesuits in Cologne, Paderborn, and elsewhere. The nave piers, cylindrical ones, have narrow, stilted arches, and the windows lighting the aisles set high up in the walls. A small flèche, breaking the long line of roof, does duty for a steeple. Some tubs of laurel and oleander disposed about the various altars had a pleasing effect.

I arrived at the minster as a harsh iron bell from the modern western steeple was announcing the morning offices, at which no one interested in the Plain Song of the Church should omit assisting. Terce, Mass and Sext are sung daily at nine o'clock with much solemnity in the choir—a stupendous glass lantern, and a specimen of that attenuation to which German architects of the fourteenth century loved to carry their work.

In the octagonal portion of this Dom at Aix-la-Chapelle, freed

some five-and-thirty years ago from the Pompadour mask with which Maria Theresa's unlucky piety had invested it, we are fortunate in possessing a stately tomb-house reared for himself by Charlemagne in the last years of the eighth century. To be sure,

THE DOM, AIX-LA-CHAPELLE

its external aspect has been modified by additions of the thirteenth and by accretions of the two succeeding centuries, but we have here the main fabric of a building for which its great founder drew his inspiration, through Ravenna, from ancient Rome—

a building which in its turn became the great prototype of the circular and octagonal churches subsequently erected in Germany. These were, no doubt, at one time very numerous, but with the exception of that at Ottmarsheim, and three sides of the one at Essen, all have given way at various periods before some fresh impulse. Its dome is enriched internally with mosaics representing white-robed figures holding crowns, and trending towards the Majesty which occupies that portion of the roof immediately above the triforium stage on the eastern side of the octagon, and through which the lofty Gothic choir peers with most singular effect. Pendent from the roof is the great chandelier, somewhat similar to the one in Hildesheim cathedral, the gift of the emperor Frederic Barbarossa. Chairs are used for seating the congregation here, almost the only instance of such in a German church, for in Teutonland benches are *de rigueur*. There was a tolerable sprinkling of people in them, but the favourite position seemed to be the step leading from the floor of the circular church into the choir, immediately in front of the people's altar, a large proportion being women with baskets from the adjacent market. Being the festival of the *Petri Kettenfeier* (St. Peter's Chains), the ritual and music were, perhaps, more elaborate than usual, incense rising in clouds to the lofty roof. Both were most grandly set forth on this occasion; indeed, the manner in which the Plain Chant was sung struck me as being peculiarly good, though quite different in style from that heard in the French churches. The stalls, set against the walls of the choir, which is aisleless, are fenced to the west on either side by an altar. The high altar is surmounted by a modern baldachino in the Italian Gothic style of the thirteenth century. Opening out of the octagon, at its north-west angle, is a lofty Late Gothic chapel presenting a picturesque irregularity of outline from its abutment against the walls of the old building. Contemporaneous erections, forming treasury and sacristy, have also grown up at the south-west and south-east corners of the octagon, combining to render the external outline of this German cathedral peculiarly interesting and diversified, if not actually beautiful. From the north-west chapel I passed into the recently restored cloisters. There are four walks. The windows 'giving' on to the garth are Late Decorated ones of three lights apiece, and all are glazed; over the walks, which have very poor vaults, are rooms. Like those belonging to most German Catholic cathedrals, the cloisters at Aix-la-Chapelle are

fitted up for devotional purposes with Stations of the Cross, before which are kneelers and desks ; a wall recess in the south walk held an effigy of the Saviour bearing His Cross, on either side of which a candle in a bracket was burning. The east walk contains what must evidently have been the entrance to the chapter-house, viz. seven arcades, in a most rich and elaborately worked Venetian Gothic style, with coupled black marble pillars. The arches are all trefoil-headed, and a richly moulded cresting surmounts the whole. The door, which only gives entrance to an oblong shallow chamber, now lighted by two Romanesque windows filled with stained glass representing Saints Clement and Theodosius, is, as well as the flanking arcades, provided with light iron grilles. The door leading from the cloisters into the minster by the afore-noticed north-western chapel is very rich Romanesque ; that admitting to them from the market place is good Flamboyant, ogee-headed, and surmounted by niched figures of the Blessed Virgin and Saints, somewhat recalling the entrance gateway to one of our Oxford colleges.

Great height and the inconsiderable space around it prevent one from judging of the exterior of the minster at Aix-la-Chapelle except from a distance. Its tall modern slate spire surmounting the narthex or vestibule, its octagon, whose gabled sides and stilted dome are doubtless additions of the thirteenth century, and its short, lofty apsidal choir, lighted by immense windows whose Late Gothic tracery is entirely a restoration, are seen to advantage from the gardens of the Elisen Brunnen. From here they appear in picturesque combination with the spire of St. Foilan's, a Late Pointed church standing in the minster yard, consisting only of an apsidal nave with aisles and clerestory, but imposing from its height. This church, like many German ones of its date, exhibits that unpleasant feature—the unrelieved wall space between the top of the pier arch and the clerestory, though it was doubtless intended by its designer to receive pictorial enrichment.

Evidently the festival commemorating the deliverance of St. Peter from prison is made much of in Germany, for as I approached St. Foilan's a large congregation was issuing from its portals, while a voluntary was played upon a powerful organ in the constructional stone gallery at the west end of the nave. Several richly worked banners were disposed in the sanctuary ; incense hung about the imposing town-like interior ; and a little acolyte was putting out

the candles on the high altar, before which several persons were absorbed in devotion, with both arms extended *more Germanico*.

In the afternoon I had a pleasant breezy railway ride to the old town of Neuss, breaking the journey at München-Gladbach, whose ecclesiology I was desirous of investigating. As its name implies the town was, until the dissolution of the old German Empire in 1806, the seat of an important religious establishment. The word 'Monks' prefixed to the names of certain English towns has a similar significance.

I did not ascertain the precise appellations of München-Gladbach's two old churches, both of which are retained by the Catholics, but they were apparently known as the minster (abbey or monastic church), and the Stadt Kirche (parish church). The latter, which was the first to present itself, is a clerestoried building without any distinct chancel, having its aisles continued to the extreme east end, 'tacked on' to which, as at St. Foilan's just alluded to, is a pentagonal apse,—a very common arrangement in German churches of its class during the fourteenth century. The commencement of the chancel is, however, marked externally by a spirelet, which serves to break the long roof-line. At the west end stands a well-proportioned tower in the Rhenish variety of Romanesque, and supporting a slate spire pleasingly contoured. The tower is, however, much dwarfed in appearance by the church, whose roof ridge is almost on a level with its eaves, for when the present Complete Gothic nave replaced the more humbly dimensioned Romanesque one the tower was not raised in proportion. Internally the church, although mediocre architecturally, is imposing from its height, and solemn from its decoration both mural and vitreous. It has six bays of Middle Pointed arches on cylindrical columns with rather poor capitals, and a triforium stage, relieved by arcading, formed by prolonging the mullions of the clerestory windows—whose tracery mingles the geometrical and flowing phases of the Complete Gothic period—to the stringcourse above the arches. Seated figures of the evangelists and prophets are frescoed within the spandrels of the arcades, while standing effigies of saints and bishops similarly treated relieve the wall space on either side the clerestory windows. The apse, with its five tall windows of three lights apiece, transomed after the usual manner in later German Complete Gothic, and filled above the transom with storied stained glass, while the space below is simply *en*

grisaille, is graceful. As there is no deep chancel, the *chorus cantorum* and presbytery are formed within the last bay of the nave, the stalls being arranged within the aisles, thus securing a very wide space for ceremonial. An altar with tapestried dossal forms a kind of 'return' at the west end of either range of stalls, and beneath the window terminating either aisle is another altar, which as well as the high altar have elaborate modern reredoses of the triptych kind. Upon the communicants' rail on the occasion of my visit a crimson cloth was hung, and over this was spread the houseling cloth. A coffin draped with a violet pall, and flanked by tall candles and yew trees occupying the centre of the chancel floor, formed a picturesque feature in the *ensemble* of the church's interior, enhanced in some degree by the many coloured head-kerchiefs worn by quite a large assemblage of women, waiting in the benches adown the south aisle for the ministry of reconciliation.

Apparently this aisle was appropriated to the gentler sex for his purpose, for a boy who had insinuated himself among the ladies got hustled out in a very unceremonious fashion and motioned sternly to the men's benches in the opposite aisle, where the press of ardent devotees was by no means so great.

On the way out I noticed the plain, low, pointed arch opening from the body of the church into the tower, which forms the baptistery, whose font, an immense octagonal bowl resting upon a low base, formed the receptacle for a choice collection of rubbish, I myself observing sundry bits of cloth, a boot in an advanced stage of mouldy decomposition, a newspaper, and two or three brushes !—a surprising contrast to the reverence so usual in German churches.

Not only more valuable architecturally but more picturesque internally is the transeptless minster at Gladbach, from whose early thirteenth century nave a double flight of ten steps leads up into the later choir. Between these two flights of steps is the entrance to a very extensive Romanesque crypt, the earliest existing portion of the structure. The nave, forming a remarkably good instance of that oscillation between the round-arched and the Pointed Gothic so prevalent in Northern Germany during the first half of the thirteenth century, is divided into three great compartments by the shafts supporting the groining ribs. Each of these compartments is subdivided into two lesser ones of three stages, the lowest comprising the pointed arches opening into the aisles ;

the next, an unpierced triforium stage, relieved by pointed arcades arranged in triplets and equipped with short black marble shafts with their capitals and bases gilt ; the uppermost, a clerestory of simple round-headed windows, completes a remarkably fine elevation. In the nave aisles may be seen some of those eccentric fan or key-hole shaped windows, which, as they do not occur out of the Rhenish provinces, may be considered as inventions peculiar to this district of Northern Germany. The choir, a work of the latter part of the thirteenth century, is aisleless, and terminates in a graceful pentagonal apse whose long two-light windows are devoid of cuspings or foliations, as are the circles with which they are traceried, but as this portion of the church was being redecorated at the period of my visit, I am unable to offer any notes upon its furniture, which had been temporarily removed.

Profiled against the clear sky of a glorious summer evening, the imposing tower of St. Quirinus at Neuss gladdened the eye, after a pleasant if not particularly interesting railway ride from München-Gladbach across a tract of cornland, which, presenting an undulating mass of gold as far as eye could see, was reminiscent of South Lincolnshire, without, however, the oft-recurring stone 'broach' or pinnacled spire to relieve the monotony.

It was dark when, after a refreshing 'dish of tea' and a wash, I emerged from the Rheinischer Hof at Neuss in quest of its grand parish church, and when I reached the western door, through which the altar lights could be discerned twinkling in the dim distance, some time elapsed before an entrance could be effected. For at the moment of my arrival a children's service—Benediction, I opined, from the incense wreaths hovering about the vaulting—had just concluded, and the juvenile congregation, which must have filled the old thirteenth century basilica to its utmost capacity, was issuing in an apparently unending and very noisy stream. At last I effected an entrance, but the fast-falling shades of evening, aided by the heavy architecture, and the smallness of the windows, permitted my taking but a very superficial view of the general characteristics of what seemed to be a short and lofty but very interesting church, whose internal *ensemble*, seen under such conditions, was undeniably solemn and impressive. So after a cursory glance round, including a visit to the crypt, where the sacristan and his wife, busied in preparations for the morrow's services, politely lighted a gas jet or two, I took a turn

upon the walls, and then, with the intention of striking the Rhine, which is however a mile and a half distant from the town, found myself upon a dreary flat across which the great bell of St. Quirinus—a species of curfew, I presumed—

Swinging slow with sullen roar,

sent its voice in a manner that enhanced the awfulness of the scene.

Early the next morning I was astir, and eager to renew acquaintance with the solemn pile whose interior still haunted me. But impatience was again destined to suffer restraint, for on reaching the church about eight o'clock I found not only its nave and aisles but the spacious Männerchöre or triforia entirely filled by children, who here, as in almost all the German Catholic towns, attend a Mass celebrated daily for them at the high altar prior to entering upon their scholastic duties. It was a low celebration, but at stated intervals the juvenile congregation sang a hymn, with an effect touching from its simplicity, to the accompaniment of the organ in the west gallery. The office concluded, all were marched out at the various doors with their slates, books, pencil cases, and other paraphernalia of learning, in the most orderly fashion, several of their number being deputed to toll the great bell, in announcement of the Parish Mass; at this I stayed to assist, observing that just before its commencement several persons knelt at the communicants' rail at the foot of the flight of steps leading up into the choir, to receive the Host at the hands of a priest vested only in alb and stole. I had observed a similar distribution only the day before at Aix-la-Chapelle.

There was little to remark on the performance of the Parish Mass at Neuss that morning beyond the fact that the musical portion thereof—viz. the Introit, Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei—was sustained to the ancient Plain Song by a solitary baritone voice, whose owner had, I trusted, made a substantial breakfast. The Mass concluded and the morning meal despatched at the Rheinischer Hof, I once more sought St. Quirinus's, where, now that the morning services were over, it was possible to pursue ecclesiological researches without fear of interruption.

The visitor to Neuss for the first time, and hitherto unacquainted with the history of its noble Lower Rhenish church, would not unnaturally put it down as a work of the middle of the

twelfth century, judging by English and French works of its class; but, as I have endeavoured to point out more than once in these pages, the round arch lingered on in Germany long after its abandonment by France and England. At St. Quirinus all doubts on the subject of date are satisfactorily disposed of by the at first sight Bill Stumpsian inscription upon a slab embedded in the south wall, which, running as follows

AN̄NO · INCARNĀ · EPO · SOPHIA · A IDĒ · FUNDAME
DN̄I · M° C.C.V.I.I.I. BBĀ · MAGISTER NTI · HUĪ · TEM
P̄MO · ĪPERII · AN WOLBERO · PO PLI · Ī · DIE · SC̄I · DI
NO · OTTONIS · A SUIT · P̄MŪ · LAP ONISII · MAR̄ ·
DOLFO · COLON̄

may be thus translated:

'In the year of our Lord 1209, in the first year of the reign of the Emperor Otho, Adolphus being Bishop of Cologne, and Sophia Abbess [i.e. of Neuss], upon the Feast of St. Dionysius the Martyr [Oct. 22] Master Wolbero laid the first stone of this church.'

The Sophia alluded to in the above inscription was abbess of a collegiate church which, founded here by one of the Counts of Cleves in the ninth century, and dedicated to St. Quirinus with a chapter of canonesses exercising parochial jurisdiction, was destroyed in 1199 during a civil war which carried fire and sword into many a city of the Lower Rhine. The date of its erection, therefore, coincides with that of several other of those imposing basilicas which command the admiration of the traveller on the Rhine, the Master Wolbero mentioned on the stone at Neuss being considered by some German antiquaries to have been the same Albero who in 1219 rebuilt the western portion of the Apostles' church at Cologne, another of the religious edifices that suffered in the contest between Philip of Hohenstauffen and Otho IV., the latter of whom ultimately triumphed.

St. Quirinus at Neuss is not a large church, ranking in size with the cathedral at Limburg and the Marien Kirche at Gelnhausen; but the architect has contrived to invest it with an appearance of much size and dignity both within and without. The tower combines with those western transepts, soon to be encountered on a more imposing scale in St. Cunibert's and the Apostles' churches at Cologne, to form a very impressive façade, the

extremely small, square stones with which some of the arcading is inlaid giving it the appearance of a brick edifice.

The aisles—comprising as they do a well-developed triforium —would appear somewhat too tall for the nave, were they not broken by a short projection, which feature, taken into view with the apsidally terminated transept and choir, and the domed

ST. QUIRINUS, NEUSS: FROM THE NORTH-WEST

octagon at the crossing, helps to compose one of the most pleasing architectural groups on the Lower Rhine.

In the arcading which so lavishly adorns the western façade and transepts, the round-arched and pointed styles meet in friendly rivalry, but in the majestic tower—doubtless the last portion of the fabric to be taken in hand—the pure Gothic appears to have gained the upper hand. Unfortunately, the tower is spoilt by the feeble parapets and pinnacles, the latter

being somewhat painfully reminiscent of Gothic as it was understood and practised by our Ecclesiastical Commissioners' architects during the reign of 'The First Gentleman in Europe.'

A startling feature of the exterior of this church is the contrast afforded by the dark material of the arcading shafts and the white walls—a system of natural polychromy that has been carried up to the summit of the tower, which when viewed at a little distance wears on this account a very agreeable complexion.

Inside, the noblest part of St. Quirinus is at the junction of the nave with the apsidal eastern limb and transepts, where tall slender piers support pointed arches, whose spandrels are enriched by some very early works of Peter Cornelius (*c.* 1811) representing angels tossing thuribles. The fact of the central tower at Neuss being open above these arches and forming a lantern—a by no means common German feature, the roof at the crossing being as a rule vaulted at the same level as the rest of the church—adds greatly to the nobility of the interior. Each side of the lantern immediately above the great arch has a triple arcade also enriched with paintings. Then the octagonal portion begins, each side being pierced with a large quatrefoil, in appearance more curious than beautiful. The ceiling of the dome is painted blue with gold stars, but all this mural decoration seemed to be suffering much from damp when I saw it in 1896.

In the nave, the most remarkable feature is the triforium, approached by flights of stone steps from the transepts, connected at the west end by a stone gallery, and altogether of the most spacious dimensions. Indeed from the comparatively small floor space below, this Männerchor must be found of the greatest utility at one of those Low Masses interspersed with hymns to which the Germans resort in such numbers. The openings to these triforia, which are vaulted throughout, have slender attached pillarets of black marble polished, and are boldly foliaged as to their caps; indeed, as almost everywhere in Rhenish Germany, the treatment of this stage is far richer than the one below. The nave being divided into three great vaulting spaces, these triforium arcades, as well as the arches opening into the aisles, are arranged in pairs between the shafts supporting the groining ribs. In the clerestory, and also in the triforia, may be seen those singular windows mentioned in connection with the minster at Gladbach, as being essentially Lower Rhenish in con-

ception. At Neuss the one window lighting the clerestory space of each great vaulting bay resembles, for want of a better simile, an ace of clubs, only the head in this instance has seven cusps or foliations. In the triforium stage, the heads of the windows are cinque-foiled, but the tail or rectangular portion is wanting, with the result that the effect produced, if not exactly pleasing, is less grotesque.

The appearance of the choir at St. Quirinus's is particularly grand, raised as it is upon the crypt which extends beneath the lantern and the eastern and southern apses. It is approached by steps, which, commencing within the last great vaulting bay of the nave, are picturesquely broken up into three flights with a solea or platform between each flight. The high altar, which stands quite free in the centre of this grandly raised choir and immediately beneath the lantern, is a very elongated structure of white marble, having its face to the nave divided into panels by upright insertions of a greyish-blue material, giving the whole as seen from a distance somewhat the appearance of a frontal. It is, however, disfigured by an immense tabernacle which, in the Twelfth Cake style of Gothic, assumes the form of an octagonal temple, gabled on each side and surmounted by a very tall spire, which seems to have been suggested to its designer by that shown as capping the octagonal lantern in a view of the church given by Boisserée in his 'Nieder Rhein.' The fourteenth century stalls—the only ancient furniture this church possesses—are placed against the walls of the apsidal transepts, which, as well as the short eastern limb, are lighted by three round-headed windows, spanned by pointed arcades springing from delicate banded shafts in groups of four set diagonally. As in the cathedral of Münster, where the arrangement of windows in the apse is very similar to that at Neuss, these quadrupled shafts are detached from the wall, the passage way formed behind them considerably enhancing the effect.

In filling the three windows in the eastern apse with stained glass, it is to be regretted that the 'mosaic' or 'medallion' style was not adopted. As it is, they are equipped with large indifferently tinctured and not sufficiently archaic figures of our Lord, standing with an open book in His hand, the Blessed Virgin and St. John the Baptist. Happily the right note has been struck in the semi-dome, upon which is a fresco of our Lord seated upon a

chair of curule form, and supported on either hand by the Patron and St. George.

Altogether the church at Neuss is most impressive and instructive, and one which nobody pursuing the study of Lower Rhenish thirteenth century Gothic should omit to visit. Lying as the town does some twenty miles below Cologne, it can easily be reached from that city, though the best way to make its acquaintance is, as I did, from Aix-la-Chapelle. To be sure, the journey from Aix to Cologne, *via* Neuss, is somewhat longer, but as it can be agreeably broken both there and at München-Gladbach, the detour will not on that account be regretted.

More than one enraptured visit was paid to the interior of St. Quirinus during the morning of my stay in Neuss, and then again entraining, I journeyed in the direction of Westphalia, the investigation of whose architectural antiquities was to form the chief object of this tour. Traversing, then, an ugly manufacturing district, cheered by a passing glance at the imposing Early steeples of Ratingen and Werden, I was deposited, after about an hour and a half's run, at the Krupp-gun-renowned town of Essen.

CHAPTER VII

ESSEN AND DORTMUND

THE only attraction for me at Essen was its minster, once the church of an abbey of Benedictine nuns, which having weathered the storms of the Reformation and the troublous epoch of the Thirty Years' War was only dissolved at the break up of the old German Empire in 1803. The abbess of Essen, who, like those of Herford and Quedlinburg, was always a lady of rank, was a member of the Eighth or Westphalian Circle of the Imperial Estates, in right of which she exercised authority over the town and a small tract of country environing it.

Having—I know not why—pictured the minster at Essen a lofty clerestoried church on the scale of Freiburg, Ratisbon, or Strassburg, I was not a little disappointed, during a postprandial stroll about the town, to find myself confronted with a building, or rather group of buildings, low and long, but interesting as an exhibition of more than one epoch of German ecclesiastical architecture.

In the absence of an illustration, I will endeavour to place the group composing this minster before the mind's eye of the reader. To the extreme left of the picture he must imagine a short three-naved church built in Complete Gothic with an engaged tower and slate spire, its dedication to the Forerunner of our Saviour pointing to the supposition that it occupies the site of one of those detached baptisteries with which, up to the ninth century, most cathedral and conventual churches in Germany were provided. Next we have the lean-to aisles, and arcades of an unclerestoried and roofless Romanesque building—the atrium connecting the baptistery with the church. Finally we have the church itself, a building of almost entirely Complete Gothic character, but retaining early and most interesting Romanesque work, portions of which can be traced back to 874, when the original

church, founded by Bishop Alfred of Hildesheim, was consecrated. To this period may be assigned three sides of an octagon which in its entirety must have resembled those at Aix-la-Chapelle and Ottmarsheim. The crypt, the transept, and one arch of the choir adjacent to it belong to the middle of the eleventh century, while the eastern walk of the cloister is a work of the latter part of the succeeding one. The eastern part of the Romanesque choir and a great portion of the nave—including, it is to be regretted, five sides of the octagon—were removed at different times during the fourteenth century, and replaced by works, more or less good, in the style of their age.

Viewed from the south, the nave has all the characteristics of one of those unclerestoried or 'hall' churches which, at the time of its erection, were springing up all over Germany, continuing in favour until the extinction of the Pointed style quite late in the sixteenth century. At Essen, the ponderous mass of roofing that so frequently disfigures the exterior of a church of this class is absent, the aisles receiving a series of six short roofs gabling transversely to that of the nave, and producing a serrated and not unpleasing outline. There are five windows of three lights each with geometrical tracery, but the gable by which each is surmounted, instead of exposing the stonework in the usual manner, is slated in the form of what is called in architectural parlance a 'hipped gable.' The westernmost bay quite absorbs the remains of the octagon, whose pyramidally capped lantern, and a graceful flèche rising from the roof of the transept, serve to impart something of dignity and interest to the elevation.

Passing through a door in the southern ambulatory of the atrium or courtyard between the church and its baptistery chapel, whose original character has entirely disappeared, into the present mediocre Gothic church, we find a colonnade of Romanesque pillars, cylindrical, crowned with cubical capitals, carrying simple round arches and composed of a reddish stone. Either ambulatory has a raftered roof of the lean-to kind, but the central division of this forecourt is quite uncovered, so that a full view of the western side of the octagon with its picturesque spire-crowned turrets is obtainable. A door at the east end of the southern ambulatory communicates with the nave of the minster, into which there is a descent of several steps, so that a feeling of height, as agreeable as it is unexpected, is experienced by the visitor on crossing the threshold. When the fourteenth century

architect rebuilt the Romanesque nave, he left intact three out of the eight sides of the western octagon, which, like the undisturbed one at Aix-la-Chapelle, has tall Corinthian columns of polished granite forming a kind of tracery to the second tier of arches. The comparative lowness of this octagon, the reason of whose adoption in a church of this class is not very intelligible, seems to have deterred the fourteenth century rebuilder from making his vault sufficiently *élancé*, fearful perhaps lest his external roof should extinguish the Romanesque fragment altogether. Consequently this nave at Essen wears a somewhat depressed air, which its tall pillars—simple cylindrical ones with poor bell-shaped capitals and octagonal abaci—do their best to alleviate ; but it is spacious, and admirably adapted to large congregations, while the flight of steps at its eastern end, rendered necessary by the crypt which extends beneath the choir, confers some picturesqueness upon the interior.

The southern range of windows, placed rather high up in the wall, have excellent modern stained glass in which the groups, conformably with Early Complete Gothic precedent, are small, and arranged beneath canopies, each group being confined to a single light, just the right amount of archaism being imported into them. Below the windows the aisle walls are thickened, scooped out into arcades, and form along their tops a species of triforium or Männerchor. Within one of these recesses on the south side a very rich Late Gothic 'Pietà,' or sculptured group representing the Entombment, is arranged, spanned by an obtuse-headed arch rich in the ornament of its period. The figures surrounding the body of the Saviour are considerably over life-size, and as well as the architectural environments are profusely coloured.

The later Romanesque portion of the church, i.e. the four arches at the crossing and one bay of the choir—although a very plain example of its period, in which respect it resembles some of the Rhenish work of its date (*c.* 1050)—is interesting as having been spared when the building underwent such a transformation in the fourteenth century.[1] Within the second and narrower of these Romanesque bays the choir stalls are arranged, the Complete Gothic portion beyond being reserved as a sanctuary. This is

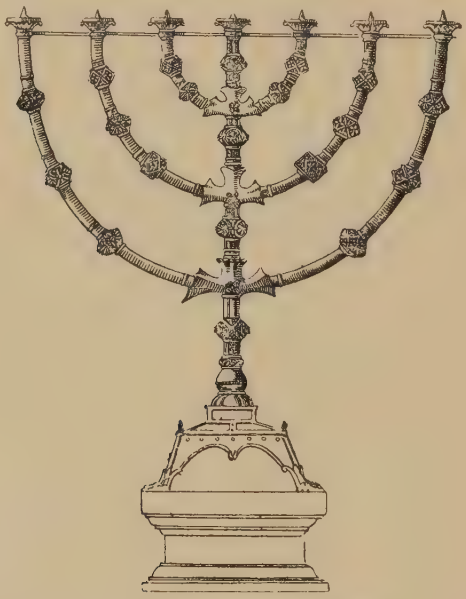
[1] It was very frequently the custom in Germany when rebuilding churches to allow the *crux*, or portion at the junction of the nave and choir with the transepts, to remain. Erfurt, Freiburg im Breisgau, and Minden illustrate this practice.

likewise of two bays, and terminates rectangularly, as there is no doubt its predecessor did, at least to judge from the plan of the crypt which is coextensive. The Gothic of this eastern choir is far superior to that of the nave; the circular columns have elongated capitals whose foliaged ornament is reminiscent of the Early French work in the choir aisles of Chartres cathedral; the vaulting is far more graceful, and a quasi-apsidal effect is given

NAVE OF THE MINSTER AT ESSEN

to it by bringing the column supporting the two arches which separate the choir from its aisles considerably forward. The aisles, I should have remarked, are also square-ended and terminate in the same line as the choir, like those of many Yorkshire churches. Above the modern Gothic stone reredos is a window of four lights with tracery composed of two large trefoils surmounted by a cinque-foiled circle also very large, but it cannot

be said that a window of an even number of lights looks well in this position. However, it contains excellent modern stained glass brilliantly and richly tinctured, each light having a single figure placed low down in it beneath a tall spiral canopy, while a delicate grisaille—some of the best of my acquaintance in Germany—fills the long stretch of space above. The effect of this is excellent, and similar treatment has been pursued in the tall two-light window at the east end of either aisle.



SEVEN-BRANCHED CANDLESTICK IN THE MINSTER AT ESSEN

Access to the crypt is ordinarily gained from the south transept, though, as at München-Gladbach, Bonn, and Quedlinburg, it can be approached from the nave, there being an entrance between the two flights of steps that, lending such an air of picturesqueness to the interior viewed from the extreme west end, conduct from the nave to the choir. At the top of these steps stands a noble seven-branched candlestick of bronze, of which some idea may be formed from the accompanying illustration. Modelled on that which is known to have existed in the Temple at Jerusalem, it was given to her church in 1003 by the Abbess Matilda, sister

of the Emperor Otho II, and from its position at the west end of the choir forms not only a very dignified object but, standing as it does about eight feet high, a very conspicuous one. There is an electrotype copy of this candelabrum in the architectural room at the South Kensington Museum.

Immediately in front of the steps leading down into the crypt stands the altar tomb of the founder Bishop Alfred of Hildesheim. It is of late Gothic workmanship, its sides and ends being enriched with canopied arcades and pinnacles. At the time of my visit eight years ago there was no recumbent effigy, but a metal dish accompanied by a card bearing the inscription 'Zur Beschäftigung eines neuen Deckels, für das Grab des heiligen Alfredus' set forth the intimation that subscriptions toward providing a new covering of some kind or other for it would be welcomed.

The crypt, very awful and solemn, and lighted by a row of small windows spanned by arcades on attached shafts with capitals of Corinthian-like form, has five aisles divided by simple arches temperately coloured and springing from short square pillars. It is fitted up for devotional purposes, the superfrontal of the altar at the east end of the central aisle bearing the inscription 'Heilige Maria, Trösterin der Betrübten, bitt für uns' (St. Mary, comforter of the afflicted, intercede for us). Upon the table itself, when I visited the church, was a candle burning in a very domestic looking crockery ware stick before a crucifix with a skull at its foot, while on a ledge behind stood a small Pietà flanked by candles and some flowers in pots.

Returning to the upper church, I traversed the north aisle, from which at its western end the cloisters are entered. Of these the eastern walk, in a very graceful Transition style, with a Byzantinising tendency, had, when I saw it, escaped restoration. Its arcades arranged in couplets have well-foliaged capitals to their shafts, but the tympana are unpierced. The southern and western walks belonging to the Complete Gothic epoch, and with their windows composed of two broad openings surmounted by a large circle, all unfoliated, bore traces of recent restoration, though there is no doubt that like the rest of the church they had suffered greatly since the suppression of the house in 1803. The garth is thickly foliaged and divided off into three garden plots, belonging to the clergy at present serving the minster, whose residences are entered from the eastern walk.

During the whole time of my stay in Essen the weather continued showery, so as the environs of the town held out no very inviting prospect to one of artistic proclivities, I was constrained to divide my attention between the excellent garden attached to the Rheinischer Hof and the cloisters of the minster. The seclusion of the latter from the bustling streets, aided by the gentle pattering of the soft summer rain upon the thickly foliaged trees in the garth, chimed in with my feelings as I sat here musing upon the power and magnificence long since departed from this small but architecturally interesting conventual church.

A visit was also paid to the modern church of St. Gertrude, a red-brick structure of imposing dimensions, but like most continental revived Gothic cold and lifeless externally. It consists of a nave with a pair of western steeples, an apsidal sanctuary, and transepts. Of these last the northern one is apsidal, while against the opposite one a tower is reared—somewhat after the plan of Le Mans cathedral—and there is in addition a flèche at the junction of the four arms. Internally the church is imposing from its minster-like character and its spacious unencumbered area, while the hardness which is so disagreeably apparent on the outside is here greatly mitigated by the painted glass and by the polychromatic decoration that has been profusely applied to the walls, pillars, and vaulting. The manner in which the lofty aisles are divided at about half their height by a constructional stone gallery or Männerchor, reminding one of the rather striking church by Edward Pugin in Great Prescott Street near Tower Hill, led me to conjecture that Catholicism was very strong in Essen; and this was confirmed when on the following morning I entered the minster to find its nave well filled for the eight o'clock Mass, which I was informed was celebrated daily with musical accompaniment. The Plain Chant, which was well rendered, included a setting of the beautiful sacramental hymn of St. Thomas Aquinas, *Adore te devote, latens Deitas*, to a melody from Janssen familiar to me from its use in days gone by at St. Matthias, Stoke Newington. How greatly this enhanced the interest of the service, I need not say. During the latter part of this long hymn I stole from the church into the cloisters, the effect of its strains, wafted as they were to this retreat through the half-open door in the southern walk, being extremely soothing.

Breakfast concluded, and the weather having taken a favourable turn, I repaired to the railway station to await the train that

was to convey me to Dortmund, which I had selected as the starting place for investigating the architectural antiquities of Westphalia. As this the largest town in the province was approached, the sun shone out bravely, and after a journey through a depressingly ugly manufacturing district, it was refreshing to encounter three variously outlined steeples, towards which I made my way as soon as my knapsack had been disposed of and some enquiries instituted relative to the departure of the trains to Soest. Traversing some not particularly picturesque or interesting streets, busy with Saturday morning marketing folk, I first encountered St. Reinhold's—one of Dortmund's four mediæval churches—which, as well as the almost contiguous St. Mary's and St. Peter's, is held by the Protestants. The Catholics retain the Dominican church, but as this structure has no steeple it is not conspicuous in distant views of the town.

A cruciform structure of considerable size, St. Reinhold's presents a picturesque assemblage of parts, comprising a western tower of nondescript architecture; a nave and transepts which, although belonging to the middle of the thirteenth century, are by no means the pure specimens one would be led from their date to expect; and a choir dating from between the years 1406 and 1424—one of those lofty, lantern-like, aisleless structures that the Later Complete Gothic epoch, not only in Westphalia but in other German provinces, too frequently engrafted upon earlier and more modestly dimensioned portions with but little sense of fitness. It is, however, impossible not to admire this graceful fifteenth century choir of St. Reinhold's, devoid as it is of that attenuation so fatal to many works of its age and class.

The buttresses between the lofty four-light windows with their transoms and flowing tracery are nicely graduated and enriched with pinnacles and canopied niches now unoccupied, but the whole is perhaps a somewhat too abrupt transition from the workmanship of the old thirteenth century transepts. Of these the southern one exhibits on its eastern side a tall two-light window, composed of a pair of uncusped lancets within an arch whose tympanum is unpierced. Together with the circular one lighting the principal face of either transept it forms one of the best and purest specimens of Early Westphalian Gothic I know. A lean-to aisle on the north side of the choir and very gracefully fenestrated is co-extensive as far as the three-sided apse. This I took to be the sacristy, but a circumstance which I think

it worth while to relate precluded my inspecting the eastern part of this church's interior with the minuteness its architectural character appeared to merit.

Observing the north door to be open—in a sneaking half-hearted sort of way, and not to its fullest extent as though inviting

ST. REINHOLD, DORTMUND : FROM THE SOUTH-EAST

worlds to enter—I stepped in, and 'y-parking' myself in a remote pew—one of those miserable, narrow, straight-backed pens bequeathed to us by the Protestantism of sixty years ago—began to take a few notes. At the eastern end of the nave some thirty little girls with their hair in pigtails after the fashion of the Miss Kenwigses, seated upon benches arranged longitudinally, were

being put through some religious drilling, the import of which I was too busy to catch, being absorbed in unravelling the history of a church that appeared so architecturally interesting.

Memoranda had been jotted down of the truncated nave with its three bays of pointed arches; of the unrelieved wall-space between them and the semicircular windows of the clerestory; of the vaulted aisles lighted by windows composed of three lancets grouped within an arch; of several fine post-Gothic chandeliers; of the cocoa-nut matting and general air of 'smug' gentility coupled with a very earthy odour pervading the atmosphere; of the rood, pendent from the transept; of the spiral Sakramentshaus reared against one of the great piers at the crossing; of the two altars, one at the entrance to the choir, the other, surmounted by a magnificent triptych, in the apse; and of the stained glass, but little later than, if not quite coeval with, the fabric of the choir. Of all this, then, I had taken note, when on glancing eastwards I suddenly became aware that I was the focus of some thirty pair of sharp Westphalian eyes, and that their owners with the Kenwigsian tails were jumping up and down in their seats apparently frantic with anxiety to discover who I was and what I was about. This was too much for their instructor, who had not observed me or my entrance. Furious at the scant attention bestowed upon him by the catechumens or whatever they styled themselves, he faced round, and having made up his mind that I was the cause of this divertissement, advanced down the nave, and with an *ite procul* wave of the hand bade me retire. As he did so the excitement among the juveniles reached its zenith, the whispering and tittering to which its ebullition had hitherto been confined, swelling into a perfect chorus of giggling. However, having regard to the sacredness of the place and not possessing sufficient command of the German tongue to create a 'scene,' I thought it prudent to retreat to a corner, much doubtless to the disappointment of the young people who had not anticipated so tame a denouement. But as I strolled towards the adjacent Marien Kirche I could not help contrasting this reception with the one I had met with under circumstances precisely similar in the beautiful church of Notre-Dame at Châlons a year before, and wondering how such dry bones as these German Protestant churches can live. Thank God, I mentally ejaculated, for our Anglican *Via Media*, and for that great movement of sixty years ago which, completely changing the ecclesiastical face of

England, has given us churches to which, standing with ever open doors, we are privileged to resort at all reasonable hours, and in which the weary, how poor and miserable soever they may be, can find some home. The little incident in St. Reinhold's at Dortmund above recorded was my first experience of the Evangelicism of North Germany, and a most unpleasant and prejudicing one it was.

I alluded just now to the truncated appearance of the nave of this church. Until 1661 it was much longer, but on May 15 of that year the fifteenth century tower, which was accounted one of the wonders of Westphalia, collapsed, ruining in its fall a considerable portion of the nave. This was not rebuilt, but upon its site was raised the present steeple, which without any pretensions to architecture is by no means unpleasingly outlined, grouping well in the various views of the town with St. Mary's and the tall crocketed spire of St. Peter's, which, presumably in imitation of one which disappeared in 1752, was completed from the designs of Zwirner—Dombau-meister of Cologne cathedral—in 1857.

If I had been unfortunate in my ecclesiological researches at St. Reinhold's, I was still more so at St. Mary's—a late twelfth century Romanesque church, aisled and clerestoried, without transepts, but possessing in common with St. Reinhold's a tall apsidal choir of much grace and somewhat anterior in point of addition. Here a south-western tower gabled on each side supports one of those short quadrilateral spires associated with Rhenish rather than with Westphalian architecture. The only view obtainable of St. Mary's domically vaulted interior was through the latticed south door. However, I got a view of what I was most anxious to see—the organ in its remarkable case, a Late Gothic one with just a *soupçon* of Renaissance imported into it. Not the least interesting portion of the instrument is the pendent gallery or *cul-de-lampe* provided for the organist's seat, the surface ornament of its overhanging front being treated in a highly artistic fashion. The manner too in which this organ is disposed above a pair of the low round arches opening into the aisles is extremely felicitous, as it serves to conceal at least one portion of the mass of unrelieved wall space intervening between the nave arcade and the clerestory windows. For the internal elevation of the nave of St. Mary's at Dortmund follows the type commonly made use of in this part of Germany during the twelfth century and the early part of the succeeding one, the general practice being to give two round-

headed or pointed arches on attached half columns to each of the great bays defined by the vaulting shafts, and to leave the space intervening between them and the clerestory free for the display of frescoes. The enrichment of this wall space with arcades—blind, or opening into triforia—rarely if ever seems to have been thought of, and when such openings do occur, as for instance in the contemporary churches of the Gau at Paderborn and St. Peter's at Soest, they were an afterthought, introduced to increase the accommodation of the edifice.

Indeed throughout the country to the east and north of the Rhine, and during all the epochs of Gothic, the triforium seems rarely if ever to have been a feature upon which the German architect expended much thought or skill, and it is the want of this feature that causes the naves of such great churches as Freiburg, Magdeburg, St. Lawrence, Nuremberg, and Ulm, to seem bald and unsatisfactory, at least to English eyes. Many of the early churches of Westphalia present these large spaces of unrelieved wall, which in the days of religious fervour glowed with the pictured story, but the province having to a very considerable extent become protestantised at an early period of the Reformation, the brush of the whitewashing fanatic found ample employment in the obliteration of most of these tokens of piety, thus re-imposing upon the majority of the churches in this part of Germany that heaviness which artificial colour was designed to mitigate. Churches held by the Roman Catholics have, however, since the revival of religious taste been lavishly decorated, and works in some instances on a scale of great richness have been pursued even in those of the Protestants, St. Blazius at Brunswick—most Lutheran of cities—presenting a most gorgeous example of this treatment.

The Romanesque church of St. George at Hagenau in Alsace has one of these tall triforium spaces unrelieved either by arcading or vaulting shafts, the structure having been a flat-roofed basilica until Late Pointed times endowed it with an obtusely arched stone vault, ribbed from small corbels. This frieze, if so I may call it, separating the nave arches from the clerestory, has been enriched since the Gothic revival with a continuous series of frescoes, some representing single canopied figures, others groups, and the general effect of this double band of wall paintings seen from the west end of a long nave is remarkably good. I have selected this church for mention as being one of the few in Early

German church architecture to confront us with an unbroken series of cylindrical columns.

The curious brick church built by the Premonstratensians at Jerichow near Stendal has round columns of some grandeur, and we meet with the slightly tapering cylindrical shaft with its boldly carved cubical capital in those Lower Saxon basilicas erected after the old Roman model at Hildesheim, Quedlinburg, Gernrode, and Paulinzelle ; but it is difficult to point to an example of an isolated round column of the Romanesque age comparable in size and grandeur with those of Durham and Norwich, or of Gloucester and Southwell. Indeed, it is remarkable that the tall cylindrical column, which we associate in English and French churches only with Gothic in its earliest phases, should have been reserved by the people of the Low Countries and of Northern and Central Germany for use in fourteenth and fifteenth century buildings.

But I am wandering from Dortmund, to whose Catholic Pfarr Kirche—formerly in the possession of the Dominicans—I must now conduct my readers. Here, closed doors, straight-backed narrow pews, cocoanut-matting'd passages, and general atmosphere of shut-up mouldiness had, it is needless to say, no place, and it was with feelings of thankfulness that I stepped from its once magnificent but now alas ! sadly disfigured cloisters into the dim spacious nave, knowing that here at least I should be safe from the prying of little officious girls, and the vulgar intrusion upon my studies of Evangelical ' Predigers.' The aisleless choir of four bays, very airy and spacious, with lofty windows of four lights apiece, first attracted my attention, and as it, and indeed the whole church, was one of the first of its kind on so grand a scale I had yet seen, I was more than ordinarily impressed. Notwithstanding the period which witnessed its erection—1350–1353—the windows are geometrically traceried, but in Germany this is not to be wondered at. The three-bayed nave, a considerably later work, has on either side of it an aisle commensurate in height but differing from each other in width. Neither is very broad, the northern one—separated from the nave by square piers, with, on the nave side of each, a slender shaft to carry the vault-rib—being (probably from its contiguity to the street) a mere passage. Nor is the opposite aisle much broader, it having clearly been the aim of the mediæval promoters of this church to rear a building in which both preacher and celebrant could be brought into view of

the bulk of the congregation. The pillars supporting the southern range of arches, and composed of four slender shafts grouped round a cylinder, are of a type frequently encountered in Westphalia.

The windows lighting the nave are large ones of four divisions, but devoid of old stained glass, as is the church generally. Here the work partakes of the simply patterned character, but some figured glass, good and bright in tincture, occupies the three central windows of the apse, that above the altar exhibiting a group of the Baptism of our Lord, while the one on either side contains a row of figures beneath tabernacles and spiral canopies. In windows of the great size and height of those in the choir of this church at Dortmund, I observed the practice, common in modern German glass painting, of extending one or more bands of single effigies across the lights, leaving the intermediary space to be filled with patterns *en grisaille*, precedent for which exists in the attenuated choir windows of St. Mary in the Meadows at Soest.

Two large frescoed subjects—the Descent of the Holy Ghost and the Assumption—add richness to the unfenestrated south wall of the choir of this Dominican church at Dortmund, which still retains its spiral stone Sakramentshaus or tabernacle for the Reserved Host, and some interesting but ill-preserved paintings of the early sixteenth century Westphalian school, by two native artists—the brothers Heinrich and Victor Dunwege. Of these paintings, inserted in a triptych designed for their reception in 1852 by Statz of Cologne, a Crucifixion occupies the central portion of the altar-piece, the Holy Family being depicted on the left wing, and the Epiphany on the right. The outer sides of the wings are enriched with figures of saints, visible of course only when the triptych is closed.

The taste displayed in the ornaments of the altar was commendable, pots of shrubs being placed between the low mediævally shaped candlesticks. Indeed, the assemblage of objects in this nobly expanded choir of the Pfarr Kirche constituted so charming a picture that, feeling amply compensated thereby for my disappointments at St. Reinhold's and St. Mary's, and gratified at having made so welcome a contribution to my knowledge of Westphalian ecclesiology, I sat down in high good humour to some dinner in the waiting room at the railway station. And here I may take the opportunity of observing that the waiting

room at a German railway station of any importance must not be confused with the dreary apartment that too often goes under that name among ourselves, where half a dozen horsehair-stuffed chairs of unmitigated sternness and uninviting hardness keep company with an equally uncomfortable looking table, guiltless of cover and not infrequently sustaining a bottle of whitey-brown water and a subfusc-hued Bible, while some scrolls breathe forth minatory passages of Scripture from the walls. No! combining as it does the waiting and the refreshment room, the German *Wartesaal* is, in nine cases out of ten, a cheerful place with curtained windows and dotted about with little tables, each bright with its check cover and furnished with the necessary apparatus for kindling the fragrant weed to beguile the tedium of waiting or to promote chat as the occasion may demand.

Shortly after two there came a breezy railway ride of an hour and a half across a tract of sunlit pastoral country, the fine tower and spire of St. Catherine's at Unna creating a pleasant diversion; and then as a galaxy of steeples appeared upon the horizon, indicating the whereabouts of a place of great architectural opulence and importance, I gathered my belongings together in readiness to alight at the station of what instinct told me was that old Westphalian city whose acquaintance I had long looked forward to making—Soest.

CHAPTER VIII

SOEST, AND A SUNDAY THERE

An old walled city, placed in a tract of flat pastoral country, lies basking in the August sunshine at an hour when one looks forward with pleasurable anticipations to a cup of that beverage which 'cheers but not inebriates.' A prepossessing city, where all things seem to have rest, and where absolute stillness reigns; a city whose numerous and varied steeples, causing it to look like the background of one of Memling's pictures, pertain to those churches which are the sole remaining monuments of its former opulence and greatness; churches beneath whose shadows Sir Peter Lely must have often played,[1] and whose tall apses with gracefully traceried windows soar proudly above low-browed plastered and timbered and text-adorned houses lining tortuous streets more like those met with in some large Swiss village of the Upper Vallais or the Hasli Thal than of a city that once held an important commercial position on the great high road from the Low Countries and Cologne through Brunswick to the Baltic; roughly paved streets—fearful places to find oneself in on a hot day in thin boots or tight shoes and with five minutes left in which to catch a train, but redolent of the country, delightfully mixed up with gardens where trees are being gently stirred by the afternoon breeze, and millponds upon whose placid surfaces, mirroring the old steeples and gabled houses, swans glide with calm dignity, and ducks dive and squabble noisily the livelong day.

Such are my first impressions of Soest as the omnibus belonging to the Hotel Overweg rolls or rather jolts and bumps with me over the stones, presently depositing its solitary 'inside' at the excellent and comfortable hostel above named, whose whole

[1] Sir Peter Lely was born at Soest in 1618, where his father (a captain of infantry, who had changed his name from Van der Faes to Lely) was in garrison.

establishment seems congregated on the steps in anticipation of an arrival. The conventional courtesies have been exchanged, and I am ushered through a broad hall, up a spacious staircase and along a corridor hung with capital engravings—some of them English—to an airy bedroom, commanding a view not only of a very charming garden, gay with August flowers, of which I had caught a glimpse on entering, but of the steeple of one of the churches. Cocks are crowing, answered by others in the distance, hens are clucking in the conscious pride of newly laid eggs, sweet smells are wafted in from the country, and everything looks so *riant* and pretty, that—the bustle consequent upon my arrival having subsided and the premises restored to order and quiet—I request that coffee may be served in the garden. This having appeared and in due course disappeared, a chat ensues with my host, originating in admiration of his trim garden and fine stock of poultry. Roses are growing in abundance, and of these their owner, evidently delighted at the idea of having a *Herr aus England* in the house, would have culled quite a bunch, which, however, at my earnest request, mindful that for the present I am leading a nomadic existence, is reduced to a 'button-hole.' Thus adorned and refreshed, I stroll forth to make the closer acquaintance of a place with which I am already enraptured, the Norfolk jacket and flannel unmentionables creating quite a sensation among the Soesters.

Determined to enjoy an immunity from note-taking—indeed, to place temptation quite out of reach, I left the materials behind me—I simply wander this evening in a leisurely fashion about the tortuous and in some places grass-grown streets, losing my way and finding it again, now and then stumbling quite unexpectedly upon a church, and at last turning in for a rest to St. Patroclus or the Dom—a vast pile in the simplest and severest style of Westphalian Romanesque, whose interior looks doubly impressive in the fast-gathering dusk.

St. Patroclus is the possessor of one of the grandest western steeples in this part of Germany, and again and again do I admire it, as it comes into view at various points ; placid millponds reflect it, and the bulky tower crowned with a sturdy copper spire stands out, encircled by other steeples of the city, in a wonderfully impressive manner against the sunset sky as I view it from the walls, to which I ascend in order to gain a more comprehensive idea of the town.

Below, on one hand are the kitchen gardens and heavily laden orchards pertaining to old red-tiled houses; on the other stretches a vast expanse of grassland through which one of the great white high roads from the Lower Rhine to Saxony cleaves its way; a tract of country from which all sound is absent save now and then for the tinkling of a sheep bell on some neighbouring pasture, the cry of a belated bird, or the momentary rush of a train towards Paderborn; a tract of country awful enough in its loneliness this summer evening, but which must be doubly so during the early and solemn descent of December darkness.

With such a combination of attractions, it is impossible to remain long on the following morning in a state of passivity. Again I ascend the walls, outside which the fertile Soester Borde lies flooded in the early morning sunlight, while inside, the numerous churches, with their silent fingers pointing heavenwards, rear themselves amid a *pêle-mêle* of gardens and red-tiled steeply gabled houses, streams, and millponds, the stillness being unbroken except by the voices of some children in the gardens at my feet. Here, on that portion of the old walls encircling the eastern side of the town let me take my stand for a few minutes, and endeavour to put before the eye of the reader the varied outlines of Soest's steeples.

Proudly dominating the group is that of St. Patroclus. Romanesque, massive, gabled on each side, and equipped with pinnacles, it rises above a deep open porch. A spire of copper, most pleasingly contoured, sometimes blue sometimes green as the light catches it, and in shape octagonal, is set upon the tower so that its ribs spring from the points of the gables and from each angle behind the pinnacles. Stern and grand in its massive simplicity, any additional feature would completely spoil it. Immediately to the west of St. Patroclus—a carriage-way alone intervening—stands St. Peter's with a quaintly outlined steeple. The tower, Romanesque in its lower stages, and Decorated in its upper one, is surmounted by an Italian balustrade encompassing a spire formed of three small domes diminishing in height as they rise. To my right, a little to the east of St. Patroclus, appear the twin modern spires of St. Mary in the Meadows, graceful, open-worked, and of a greenish-hued material. Then, further off in the opposite direction, is the curiously leaning slate spire of what is now called the Reformirte Kirche or 'Reformed Church,' and yet

more distant the quadrilateral one surmounting the western tower of St. Paul's.

Hitherto I have only viewed the interior of Soest's Dom Kirche [1] by the uncertain light of evening. Eager to make its further acquaintance, I descend from the walls and betake myself in its direction, but all hopes of making a leisurely survey are frustrated by the eight o'clock Mass now being celebrated. Entering by the rich Romanesque west doorway, all that I can catch a glimpse of over the serried ranks of tightly packed Soesters is an immense interior, plain to severity, but none the less grand on that account, packed with people from end to end and from side to side. Flanked by colossal frescoed saints, a figure of our Lord in Majesty in the semi-dome of the apse terminates the vista very impressively, and at the baldachino-surmounted altar the white-chasubled officiant, attended only by a boy server, moves softly to and fro in the discharge of his sacred functions. Foiled in my attempt to effect an entrance here, I hasten round to the Paradise [2] of the northern transept, inside which I am just able to secure standing room. But hardly have I composed myself to follow the Office when, the 'Ite, Missa est' being pronounced, I find myself in a perfect forest of 'crossings,' the vast congregation with a noise like thunder rises from its knees, the doors are thrown open, and *nolens volens* I am borne by the human tide out of the church and along the streets to the Overweg, where breakfast is temptingly spread forth. Scarcely, however, have I tasted the freshness of a new-laid egg, made any impression upon the plate of variously hued bread, formed acquaintance with Westphalia's staple commodity, or caught the full flavour of the first sip of coffee, when a deep bell begins to send out its voice upon the drowsy summer air.

'Welche Glocke ist das, die eben läutet?' I inquire of the attendant Kellner. 'Patroclus für Hochmesse' is the response, 'und wenn Sie einen bequemen Sitz wünschen, sollten Sie so fort

[1] Strictly speaking the term Dom is only applicable to a German church that is the seat of a bishop, or one that has a collegiate body attached to it, but it seems to be used generally in connection with the chief church of the town, whether Roman Catholic or Protestant. St. Patroclus is sometimes called the 'Münster Kirche,' a collegiate body of some kind having been connected with it, as testified by the remains of cloisters which since the general secularisation of 1803 have been spoilt almost beyond recognition.

[2] The porch before the doorway to a church is frequently styled the 'Paradise' in Westphalia.

Platz nehmen, da der Dom gedrängt voll sein wird.' 'Um wie viel Uhr fängt die Hochmesse an?' I query—after the fashion of those good-naturedly compiled manuals of conversation too often comprising such interesting colloquies you don't want as 'With a washerwoman' and 'Of things in a garden.' 'Um neun Uhr' rejoins the Kellner. 'Das is ja ausgezeichnet' I interject. 'In England geht man gewöhnlich erst um elf Uhr zur Gottesdienst, und da er meistens bis ein Uhr dauert, geht der beste Theil des Tages verloren.'

During this interesting and improving dialogue upon the respective hours of churchgoing in England and Germany, I observe numerous groups saunter past the windows of the breakfasting room, armed with *Gesang* and *Gebetbücher* on their way to St. Patroclus; so bearing in mind the waiter's injunction that if I want to find a seat at High Mass I must look sharp, as the church is always crowded to the doors, I despatch the meal in all haste, repair once more to the fane, and passing for a second time beneath the western portal, am able by dint of a little British pushing to obtain standing room beneath the deep stone gallery extending across the west end of the church, against one of whose slender Romanesque columns it is necessary to plant myself in order to hold my ground; for although barely half an hour has elapsed since the church was similarly packed, all hope of securing a sitting is beyond the range of possibility. Indeed, large numbers, unable to find seats, are standing all up the centre passage of the nave, and I notice subsequently that during the sermon those so situated are now and again very thoughtfully relieved by early and more fortunate comers.

After several minutes of almost absolute silence, the aspersions are performed by the officiant in a white cope, which preparatory function concluded, a voluntary is played upon the organ situated on the north side of the nave at the clerestory level. This presently merges into a hymn, sung full-voiced by the immense congregation by way of Introit as the priest, having laid aside his cope, approaches the altar, vested in chasuble for the Mass, and attended by a couple of servers in surplices but with scarlet cassocks of such scanty dimensions as to render the presence of a certain useful garment neither elegant nor edifying. The service itself seems to combine the 'reflective' type with that congregational one which renders churchgoing so popular among the North German Catholics, that is to say, the Kyrie, Gloria in Excelsis, and

Credo are sung by the choir alone to a Plain Chant setting, while several very beautiful hymns, taken with great deliberation and accompanied in a broad and massive style by the organ, give ample opportunity for all to join in the office at its various stages with an effect that is grand from its simplicity. Service over, the vast concourse pours out of the spacious building to pass the remainder of the day quietly in its own homes or in the fields, while I, surprised on consulting my watch to find it but a little after ten o'clock, commence my ecclesiological researches with the vast basilica, now standing empty of the crowd which but a few moments before has peopled it.

St. Patroclus is more remarkable for rugged grandeur than for that refinement of detail and picturesque grouping of parts characterising the great Rhenish line of churches. It dates in the main from the eleventh century, though founded about the middle of the tenth, and was doubtless left by its architect to depend for internal effect upon mural colouration. A portion of this ancient decoration has been discovered and restored, and, supplemented as it has been by modern work, serves to redeem the structure from absolute bareness, while not intruding upon one's enjoyment of its architectonic character. Like so many of the early Westphalian churches, St. Patroclus is chiefly interesting as having come down to us in a nearly unaltered state, little if any work of a Late Gothic period having been engrafted upon it. A study of its peculiarities is therefore doubly interesting.

The plan of this church embraces a nave with aisles and clerestory; transepts which project but little beyond the line of the aisles; and a short sanctuary terminating in a semicircular apsis, the whole presenting few departures from the customary German Romanesque plan of its age. A richly moulded portal with a sculptured Majesty in its tympanum dating from about 1150, when the old eleventh century nave was extended westward, is protected by a deep porch extending the whole width of the church, opening to the street on the western side by a series of five semicircular arches, and on the northern and southern sides by one similarly shaped. Over it is a room, commensurate in length and depth, and now forming an armoury.

The steeple, already briefly alluded to, rises out of this upper storey, being connected with it, as will be seen by reference to

ST. PATROCLUS, SOEST

the accompanying illustration, by a lean-to roof. Belonging as it does to the first years of the thirteenth century, this steeple of St. Patroclus at Soest is one of the last works undertaken in the construction of the church. It is invested with a dignity that renders it one of the best works of its kind in Westphalia, and in it we perceive the germ of those steeples which soar so proudly above the housetops of Lübeck, Lüneburg, and other old Hanseatic towns of the north. View it from what point you will, it looks most grand, and were I a Soester, I should never tire of pointing out and expatiating upon the majesty of its contour and proportions to the stranger. Perhaps one of the most charming views caught of it was at the extremity of a narrow street to the south. From this point the broad tower with its copper spire, scaled by some antique houses, composed a delightful picture, enhanced in effect by a clear blue sky with, on the horizon, a somewhat threatening Alp-like mass of clouds, which by and by dispersed themselves without any mischievous results.

The nave which has on either hand four couples of very plain round-headed arches on square piers, with, between each pair, an attached shaft carrying simple arches spanning the church transversely, may be taken as an illustrative piece of early Westphalian work. To each of these flat pilaster-like vaulting shafts two slender ones are attached, serving to support the arches which span the clerestory, an arrangement followed very closely in this part of Germany down to Complete Gothic times, and which serves to recall that of the great French Angevine churches. These vaulting shafts at St. Patroclus were doubtless added in the middle of the twelfth century when the nave was extended westward, and a groined roof given to the older portion which hitherto had had only a flat wooden ceiling, such as one may see to-day at St. Michael, Hildesheim, and in the abbatial churches of Hecklingen, Quedlinburg, and Gernrode.

The original fenestration of the clerestory appears to have been much disturbed, two of the great vaulting spaces on either side having had enormously broad lancets subdivided into three narrower ones inserted in them, while another bay has a lancet of less extravagant dimensions. Perhaps this is original, occurring as it does in the later portion of the nave. Stained glass mitigates the poverty of these windows to some extent. The tinctures of two representing the Martyrdom of St. Stephen, and, introduced probably by way of parallel to it, the arrival of the remains of St.

Patroclus at Soest in 964,[1] are exceedingly good. The one great lancet lighting the southern clerestory contains a figure of the Emperor Henry II, frequently known as St. Henry, a great benefactor to the see of Paderborn, who died in 1024. This effigy reproduces one that was painted upon a pillar under the old organ, bearing the inscription: Electus MII Rex et Mortuus MXXIV, conjugium ineunt Hic sanctus virgo et Cunigundis sancta virago, Syffridi ad Rhenum filia chara ducis. Quæ vixit virgo cum hoc Cæsare Cæsaris uxor. Inque choro absque thoro, cumque viro absque viro.

Elsewhere in the church the plain round-headed window prevails, towards which of late years a considerable accession of painted glass has been made. Most interesting perhaps is the vitreous decoration of the main apse, where modern glass has been very judiciously worked up with some highly interesting and valuable remains of the early part of the thirteenth century. This apse likewise glows with mural decoration of the same age, all of which has been most carefully brought to light after long concealment beneath a veil of whitewash.

The apse—in which stands the high altar beneath a modern baldachino whose roof is reminiscent of those low four-sided spires peculiar to Germany—bears upon its semi-dome a fresco of our Lord in Majesty, seated within an aureole, surrounded by the evangelistic symbols and supported on either hand by three saints—the Blessed Virgin, St. John Baptist, and St. Peter; St. Paul, St. Stephen, and St. Lawrence. In the frieze running round the apse just below the conch are fourteen figures of saints in bust, which it is not possible to identify; then, in the spaces formed between the three plain circular-headed windows come colossal figures of emperors, selected perhaps as having been benefactors to the foundation or as representing the secular power. The scale of this restored colour is powerful but at the same time sober, and taken in conjunction with the stained glass just alluded to has brought back to the most sacred portion of the church some share of its former splendour. The walls of the short eastern limb forming the sanctuary are temperately coloured, and on the broad pilaster-like attached columns at its angles with the transepts colossal figures of St. Engelbertus and St. Patroclus, St. Bruno and St. Stephen are frescoed, all of which from their

[1] St. Patroclus was a Gothic captain who suffered martyrdom under the Emperor Aurelian in 274.

unusual dimensions had a particularly grand effect when viewed from the western extremity of the building at the thronged high service.

Little inferior in interest is the polychromatic decoration of the eastern apse opening out of the north transept. Like that of the main apse it is Byzantine in feeling, and within the semi-dome is seen the Blessed Virgin enthroned in an aureole with the Holy Child. On one hand stands the Archangel Gabriel, and the Virgin's parents Joachim and Anna; on the other the Wise Men from the East are presenting their gifts. At the feet of the Madonna is St. Patroclus, near whom, lying on the ground, is a fish with a jewel in its mouth. A bishop, St. Norbertus, is likewise included in the group. In the frieze are thirteen heads—those of the twelve Minor Prophets and of Baruch, while in the spaces formed by the three small round-headed windows are two tiers of seated figures—those of David, Solomon, Isaiah, and Ezekiel filling the upper row, and those of Daniel, Jonah, Job, and Moses the lower. In addition to these there are other figures in the splays of the windows, the whole scheme appearing to set forth the genealogy of our Lord.

From the opposite transept a small crypt is entered. It is divided into three aisles of four bays, whose arches, slightly horse-shoe shaped, rise from slender cylindrical columns with cubical capitals of the type usual in German structures of its age. Each aisle is lighted at its east end by a round window filled with modern stained glass, the central one having the Blessed Trinity archaically represented, and the side ones effigies of the Blessed Virgin and St. John Baptist. Three very small deeply splayed windows light the south wall of this crypt, in which some picturesque old benches of post-Gothic pattern, discarded from the upper church when it was renovated, have found a place, the structure like the generality of crypts in churches retained by the Catholics being used as a place of devotion and fitted up with the necessary apparatus. Formerly there was a crypt beneath the choir, but it has been destroyed for the purpose of sinking the floor—a piece of vandalism that has deprived the building of much of the picturesque character it must have whilom presented.

Extending across the choir, at its junction with the transepts, is the communicants' rail, upon which is spread the houseling cloth, the remaining portion being covered by some reticulated

material in very small meshes bearing in stitch the following verse :

> Wohl mir, dass Ich Jesum habe !
> Gläubig schmieg' Ich mich an ihn ;
> Durch ihn werd' mir bis zum Grabe
> Kraft und Mut und Trost verliehen.

Looking westwards the vista is closed by a capacious stone gallery, approached from either aisle by a staircase also of stone, and supported by a single row of columns and arches dividing off the floorspace beneath it into two aisles—a somewhat regrettable arrangement, impeding as it does the general view of the interior from the great west entrance. A deep constructional gallery of this kind is almost invariably found in Romanesque churches to which, like St. Patroclus at Soest, some collegiate body was once attached. Generally speaking it is at the west end, though we occasionally meet with it in the transept, as in the Westphalian conventual churches of Barsinghausen and Herford, and in the Lower Saxon one at Gernrode. Another example of this feature is encountered in Soest at St. Peter's, where it appears to have been introduced after the old lean-to roofs of the aisles had been removed to permit of the formation of triforia, after the fashion of those Männerchöre which had become so marked a feature of the Rhenish churches, and to afford not only extra accommodation, but a means of communication from one lateral gallery to the other. Under this deep constructional gallery at St. Patroclus stands the font. Of stone, belonging to the Complete Gothic period, and enriched on each of its eight sides with shallow tracery, it has a vat-like appearance. There is no stem, and as the basin is as deep as the font is high, the work seems to have been designed with a view to total immersion.

So engrossing are the architectural antiquities of St. Patroclus that on stealing a look at my watch to ascertain the flight of time I find that, if the other and equally interesting churches of Soest are to have justice done them, it is necessary to bring my studies here to a close, at least for the present. Quitting the building by the north transept door, it is impossible to resist turning round to examine its tympanum, enriched with a half-figure of our Lord, Who with one hand uplifted, while the other holds open the Book of Life, is surrounded by the evangelistic symbols. A plain porch protects this gem of Westphalian Romanesque art, the two

arches opening into it from the square springing from a simple round column, whose elongated marble capital recalls the stiff-leafed work of Early French Gothic.

From here an extraordinary architectural assemblage is presented by St. Patroclus and the contiguous St. Peter's. Viewed from this point, the two churches appear to form one immense structure, the west end of St. Patroclus facing the apse of St. Peter's with but the intervention of a narrow carriage way.

Directing my steps in a north-easterly direction, skirting the great millpond, and just catching a glimpse of the somewhat fragile-looking parallel-triapsidal choir of the Wiesen Kirche, I turn into a gently ascending lane recalling one of those cottage-fringed by-paths so frequently encountered in our own villages, and in a few seconds stand before the church called from its situation upon a slight eminence St. Maria zur Hohe.

A small early thirteenth century church, but perhaps the most architecturally interesting in Soest, it is mainly remarkable as being one of the earliest examples of a class of building which, with its nave and aisles commensurate in height, has earned the title of *Hallenbau*, or, as we should style it, 'hall church.'

The plan of St. Maria zur Hohe embraces a two-bayed nave and a square-ended chancel. There are aisles and a small western tower, crowned by a slate cupola of nondescript architecture and flanked by a baptistery. Into this small compass the work of several architectural periods is crowded. The four windows in the wall of the northern aisle, which with the tower and its adjacent baptistery seems to be the only existing portion of the original Romanesque edifice, are round-headed ones of an elongated form peculiar to Soest—a type of window Blore seems to have had in mind when designing that well-meant but not very felicitous pile, St. Mark's College chapel, Chelsea, and a series of so-called Byzantine churches which through the exertions of Bishop Blomfield were scattered about the eastern districts of the Metropolis during the Early Victorian period of the English Church revival.

In the opposite aisle are three lancets curiously spanned by broad but shallow trefoiled arcades springing from pilasters; and it may here be remarked that in neither aisle does the fenestration coincide with the nave arches, of which in this church there are but two broad ones rising from clusters of shafts with very thin capitals. Placed side by side in the first and second bays on the

south are two porchless doorways, a custom by no means unusual in Westphalian and Hanoverian Prussia, and one particularly noticeable in the churches of the fourteenth century that meet one at almost every turn in Brunswick. At St. Maria zur Hohe the western of these two doorways is an exceedingly good example of transition from Romanesque to Gothic. The capitals of the pillars to this entrance are enriched with mouldings of animals and plants and within the tympanum is some sculpture, thought so highly of, that a cast was taken of it for the exhibition held last year at Düsseldorf. Here are three minute groups. In the centre of the tympanum and enclosed by a quatrefoil is the Crucifixion. St. Mary and St. John stand by the Cross, also a weeping angel, and above either arm of the Cross the Sun and Moon are conventionally represented. To the left of this subject is an even smaller one of the Nativity. The Holy Child is lying in the manger, the Virgin being in a recumbent attitude, while St. Joseph and an angel stand by. The remaining group is that of the Resurrection ; an Angel is sitting over the empty grave, towards which the Three Maries are seen wending their way, and the guards are sleeping. Although from their position these subjects are conceived on a very diminutive scale, the workmanship is admirable and deserves the closest attention from the student of Early Gothic sculpture.

There is also a good but not so rich Romanesque doorway below the most eastern window of the north aisle, which ends in an apse lighted by three lancets on shafts with very thin capitals. Externally this apse takes a polygonal form, while internally it is semicircular. Somewhat similarly the south aisle has its end wall square outside, but within scooped into the semblance of an apse, as at Loccum, in the transepts of the great Cistercian church there. Were it not for the shallow arcading—a feature essentially German—that fills its steep gable, the east end of the chancel at St. Maria zur Hohe would present quite the Anglo-Norman character of Iffley and Stukeley. Its triplet of Romanesque lancets is exceedingly charming ; indeed I know no eastern elevation of its scale more pleasing in general effect. A geometrically traceried window has been inserted in the north wall of the chancel, doubtless with the object of throwing more light upon the altar than was obtainable through lancets, and this seems to be the only Complete Gothic addition.

St. Maria zur Hohe is by no means a large church, but an

appearance of great internal size has been secured by its division into two wide bays by pointed arches on clustered shafts, which, as I have observed, are not coincident with the aisle fenestration. Additional grandeur is imparted by the vaulting which—partaking of that domical form as used during the thirteenth century at Barsinghausen, Methler, Münster, and Paderborn—seems more suitable to churches of those climes in which the inhabitants are driven to seek speluncar shade. From an artistic point of view the effect produced by such a system of vaulting is very good, especially when, as in the case of the church before us, the ancient colouring for which it seems so admirably adapted has been restored after discovery beneath a coating of puritanical wash. Competent judges have pronounced this work at St. Maria zur Hohe excellent, and ecclesiologists are indebted to the Pfarrer Josephson for the untiring energy with which he has promoted these and other works of restoration in the interesting little church entrusted to his care.

Of Soest's churches, several are wholly or in part Romanesque, while others are of the regulation type of North German Middle Pointed—wiredrawn and in portions weak, but invested with such an airy grace that to some extent criticism is disarmed.

Of these Complete Gothic churches, the most graceful interior is possessed by St. Mary in the Meadows, locally styled Die Wiesen Kirche, a structure of the fourteenth and fifteenth centuries. A striking contrast in every respect to the one of which I have just attempted some description, St. Mary in the Meadows consists merely of a four-bayed nave and aisles all terminating somewhat abruptly in apses. There is no intermediary chancel space, so that the plan being neither that of the conventual church nor the commonly accepted one of the parochial church, it is difficult to say with what idea this building was erected. The apse to either aisle, which is considerably more than half the width of the nave, is five-sided, and, except on the two sides where it abuts against the central apse, is lighted by tall windows of two compartments. The main apse is formed of seven sides of a decagon, two of which from their junction with a side of each lesser apse are unglazed, though enriched with mullions and tracery. This however must be looked upon as rather a beauty than a defect, the shadows cast by these returning sides serving to increase the depth of this part of the church, which otherwise would have appeared short in comparison with its great height.

The period occupied in the erection of this church seems to have been spread over a considerable portion of the fourteenth century, and the first three decades of the succeeding one. The year 1370 is given as that in which the altars in the side apses were consecrated, so from this it is to be presumed that the greater part of the building was then ready for occupation. In 1422 a western bay, comprising a pair of towers to flank the façade, was commenced, but the work appears to have languished, the steeples remaining in an unfinished state until about fifty years ago, when they were taken in hand, together with a thorough restoration of the fabric, whose outer walls of a local green stone had fallen into a ruinous condition, at the cost of King William IV of Prussia, a liberal contributor to the restoration and embellishment of churches throughout his dominions, whether Roman Catholic or Protestant. Of course such a renovation as the exterior of St. Mary in the Meadows was subjected to has spoilt it for ever in the eyes of the artist, the smooth walls pierced by preternaturally long windows being extremely lean and poor. Nor can the proportions of the church be pronounced at all pleasing, two additional bays at least being required to carry off the comparatively excessive height, and to relieve it from the appearance of an exaggerated chapel. Some good points are however presented by the doorways. The western and northern ones are combined with a window after a fashion frequently adopted by German architects of the Later Complete Gothic periods, while the southern one has its sides lined with two rows of small niched statues, the Virgin and Child being placed under an elaborate canopy between the two square-headed openings into which the doorway is divided. Some of the effigies have been subjected to a not very felicitous restoration, but as a whole the sculpture adorning this south portal of the Meadow church at Soest is remarkably pure and good. Possessing as it does a certain quality of saintly grace which exactly fits it for ecclesiastical purposes, it occupies a middle place between the archaisms of the work at Münster and Paderborn cathedrals—where the figures are invested with an almost Byzantine stiffness, despite their late thirteenth century date—and the naturalistic, I had almost said coarse and vulgar, treatment adopted by the sculptors of the Nuremberg school.

If, as an example of that attenuation to which German architects of the fourteenth and fifteenth centuries loved to carry their

buildings, St. Mary in the Meadows displeases the true artist externally, any unfavourable impression he may have received of it vanishes when he crosses the threshold. In this the most graceful interior of the unclerestoried class in Westphalia, if not in all Germany, an arboresque effect of the utmost elegance, and one not obtainable under other circumstances, is produced by the manner in which the ribs of the side arches and of those supporting the vaulting spring from tall slender reed-like pillars without the intervention of capitals ; while a general effect of richness and beauty is contributed by the magnificent store of contemporary stained glass and by the quantity of mediæval furniture which the building has succeeded in retaining, despite its possession by the Lutherans. As a whole the church is as fine as anything of its kind in Nuremberg.

The stained glass, of which that in the windows of the three eastern apses is the earliest and best, is most valuable and appears to have formed the model for much of the modern work applied to German churches since the revival of religious art. The windows in the Meadow church at Soest are very elongated ones, divided at not quite half their height by two transoms placed close together, with a row of quatrefoils between them. The glass filling the three-light east windows below these transoms, and representing figures of saints, is very rich and dark in tone ; above this division, and for about half the height of the compartment are also single figures but of more brilliant tinctures and placed beneath very spiral canopies. The remaining space which is pretty considerable is filled with grisaille glass of the most beautiful character, delicate lines of colour defining the patterns in a manner sufficient to strengthen the architecture, while it does not interfere with one's enjoyment of the figured portion of the windows. All the windows on the north side have received their complement of stained glass, but as might be expected from the later date of the nave it is of a somewhat naturalistic character, with subjects extending through the whole three lights regardless of the mullions. A portion of this glass—that filling the flamboyantly traceried four-light window above the northern doorway—represents the Last Supper, a ham and a pig's head filling two dishes on the table in lieu of the Paschal Lamb, a quaint introduction, but selected perhaps in reference to Westphalia's staple commodity.

One drawback this beautiful interior has, and that is the

great flood of light thrown into it by the unstained windows on the south side. It seems a little strange that those of the northern nave should have been the first to receive their complement of vitreous decoration. But apart from this defect St. Mary in the Meadows must on the whole be considered quite a *chef-d'œuvre* of its age and style, while it serves as an admirable setting to such graceful furniture as a tall spiral tabernacle for the reception of the Reserved Sacrament; two smaller shrines, one probably for the holy oils, the other forming an aumbry; some delicate stone tabernacle work above the reredos to the altar in the great apse; a pair of stone candlesticks in front of it; a painted triptych in either of the lesser apses, and a delicately carved one in the northern nave.

The sun is high in the heavens when I emerge from beneath the 'high embowèd roof' of St. Mary in the Meadows with the intention of proceeding to the Minorite church. However my steps thither are arrested by the clock of St. Patroclus' striking one, and that of St. Peter's doing the same with laudable politeness a minute afterwards, both conveying the agreeable intimation that it is time to repair to the Overweg for that important item in the day's programme—dinner. An excellent meal, to which about a dozen—all habitués evidently—sit down, is served with great punctuality in the airy *Speisesaal*. Ample justice having been done to it, I repair to the garden, and after a brief rest in that umbrageous retreat start forth again on my ecclesiological researches. Thinking perhaps to find some postprandial office in progress at St. Patroclus', I once more seek its simple solemn interior. However I find it quite untenanted, though from the odour of incense pervading the atmosphere I infer that Benediction—a service almost invariably held in German Catholic churches in the afternoon—has not long since concluded. So I sit awhile in different parts of this solemn old Romanesque basilica, admiring its low, long-drawn aisles, and the extraordinary assemblage of architecture presented by the apse of the contiguous St. Peter's seen through the open door of the northern one. Such a combination of internal and external features is, I imagine, unique.

Although I am assiduous in my visits to St. Patroclus during the afternoon and evening, I find no offices in progress. In this I am much disappointed, having a 'desire and longing' to hear once more some of those majestic old hymns with which I have

been so impressed at the morning's Mass. For the grandeur of the German hymn singing consists in its unisonous rendering by the congregation, each individual member being content with the melody and evincing none of that desire to 'take a part' which is often so destructive to congregational singing among ourselves. In the intervals of my visits to St. Patroclus I pursue my architectural studies among a trio of churches which rear their imposing masses in the streets following the southern bend of the old town walls. The first to come under notice was one originally dedicated to St. Thomas, but now styled the Reformed church by the congregation of Calvinists, who, becoming unfortunately too numerous for their old place of worship—the little Brünstein Kapelle, took possession of it after a restoration effected by royal generosity. Its previous occupants were Lutherans, but that body being unable to keep it in repair had migrated to the neighbouring church of the Minorites, which hitherto had remained either in an unused condition or boasted but a scanty congregation.

This Reformed church—conspicuous in the different views of Soest by a tall slate spire whose declension to the west seems to have been due to architectural caprice rather than to accident—is a most singular structure, and one whose construction seems to have been in progress at different times during the twelfth and thirteenth centuries, though here, as is too frequently the case with German ecclesiastical buildings of its age, the precise dates cannot be ascertained. In style it is partly Round-arched and partly Pointed Gothic, and it consists of a western tower gabled on each side and supporting the above-mentioned leaning spire; a long nave with two aisles, all contained beneath one slope of roof; and a three-sided apse, which, from the absence of any limb connecting it with the nave, has a somewhat abrupt appearance. The northern side of the nave retains much of its original Romanesque character, except where it has been broken into by a shallow transeptal projection of Early Complete Gothic date lighted by a window of three trefoil-headed compartments and 'plate traceried' with a large circle enclosing seven trefoils. Westward of this transept, the elevation presents two tiers of round-headed windows, those in the upper row being somewhat elongated—an arrangement suggesting the presence of one of those Männerchöre or triforium galleries so frequently met with in the Rhenish provinces but rarely beyond them. But upon this point I am diffident, as all efforts to procure admission to its

interior proved unavailing. Neither can I offer any description of the arcade dividing the nave from the south aisle, which, judging from the style of its windows—Pointed ones enclosing three plain lancets—I should assign to the second half of the thirteenth century. Being considerably wider than the opposite one, this south aisle gives the church a somewhat lop-sided air when viewed from the east. In the angle formed by it with the apse a low sacristy is built, and above it is seen the very graceful east window of the aisle, a three-light one having three trefoils in the head without any circumscribing circles. Graceful but earlier are the five windows of the apse. Of two acutely pointed lights, each surmounted by a circle—both lights and circle being quite unfoliated—these windows may be styled the earliest piece of pure Gothic work in Soest, and, together with the developed geometrically traceried ones in the choir of the neighbouring Minorite church, and the flamboyant ones in the apse of the somewhat more distant St. Paul's, form comparative studies of the highest interest.

The Minorite or Schwartz-Kloster Kirche—now, for reasons which I have just stated, called St. Thomas—is only one of the many spacious structures which, comprising a deep aisleless choir for the religious, and a well-proportioned lofty unclerestoried nave for the people, were raised by the Preaching Orders throughout Germany during the several phases of Complete Gothic.

Resembling in some respects the Dominican church at Dortmund, of which I attempted a brief description in the preceding chapter, it belongs to the same period—the middle of the fourteenth century, though the presence of geometrical tracery in those tall four-light windows which impart such luminosity to its imposing but painfully desolate-looking choir would lead the visitor, ignorant of how hard earlier forms died in Germany, to place it at least fifty years earlier.

The four-bayed nave is divided from its aisles, which are vaulted at the same level and included beneath the same slope of roof, by tall columns composed of a cylinder encircled by four slender shafts, all with plain bell-shaped capitals. In accordance with the custom of the Mendicant Orders there is no steeple to this church, but the western wall, unrelieved as it is either by windows or arcading, imparts the idea that it was the intention of its promoters to extend the nave further westward. To this accident, and to the abutment of the domestic buildings against its south side precluding the fenestration of that aisle, the some-

what gloomy character of the nave is due. Against the unrelieved south wall, one of those prodigious three-storeyed Italian altar-pieces, with which both Catholics and Protestants of the early post-Gothic period delighted to adorn their choirs, has been set up. It was banished hither in favour of a feeble modern Gothic reredos in the 'church furnishing shop' style, but showing a carving of the Crucifixion, with St. Mary and St. John in the central gabled compartment, and a saint in either narrower side one. The Communion Table stands considerably in advance of it, and has the customary Lutheran ornaments of crucifix and lights.

The central window of the apse, emancipated by the removal of this Italian altar-piece, has received tolerable stained glass. In the centre of the window, and extending through the four lights, is a group representing the Incredulity of St. Thomas, in allusion to the church's new nomenclature, the space above and below it being filled with a quiet pattern in neutral tint. The effect is good, and the same scheme of decoration—without the central group—has been applied to the other eleven windows of the choir and apse.

One of those outbursts of iconoclastic fury that now and again swept over Northern Germany during the sixteenth and seventeenth centuries has bereft the church of whatever mediæval furniture and decoration it may once have possessed, so that at the present day its own stately proportions are its only claim upon our admiration.

The entrance to this Minorite church is by a very imposing doorway in the northern nave, which, composed of two square-headed openings beneath a pointed arch with tracery in the tympanum, is of a type frequently followed in Westphalia during the fourteenth century. A portal of similar character, now blocked up, is on the south side of the Paulus Kirche, to which, charmingly environed by some of the prettiest and most captivating old bits of domestic architecture in Soest, I will now conduct my readers.

The nave and chancel of this church are of the same age and of precisely the same character as the one just described, the apse being a fifteenth century addition, as proclaimed by its flamboyant window tracery and by the manner in which the ribs of its groined roof spring directly from their shafts without the intervention of capitals.

The Minorite church, it will be remembered, has no aisles to its long choir; at St. Paul's the chancel has them, but they are

narrower than those of the nave, and there is in addition an aisleless and still narrower sanctuary terminating in a graceful, boldly buttressed apse of three sides. Viewed externally each of the three limbs composing this church is distinguished from the other by a diminution in breadth, an arrangement of infrequent

SOEST: APSE OF ST. PAUL'S CHURCH

occurrence in German churches of its date, and therefore somewhat remarkable. It is likewise productive of an extremely picturesque grouping of parts, to which the square western tower, surmounted by a quadrilateral spire of metal, contributes not a little. Moreover it has the advantage of relieving the *ensemble* of a good deal of that heaviness which too often results from the

non-employment of the lean-to aisle and clerestory arrangement so dear to the English mind.

Perhaps the tracery in the choirs of the three churches just described is eclipsed in point of excellence by that in the three apses engrafted during the later half of the thirteenth century upon the Romanesque nave and transepts of St. Peter's, which, it will be recollected, stands in such close proximity to St. Patroclus as to cause the two buildings to assume the appearance of one vast edifice.

During the Complete Gothic period many an old simple semicircular eastern termination yielded under the new impulse to more lightsome work. At Soest there was but little room between the two churches for the late thirteenth century architect to give St. Peter's an elongated choir before allowing his east end to assume its pentagonal character. The three simple semicircular apses, which this church no doubt possessed, having been removed, the architect, constrained to make his Decorated ones cover the same ground as that occupied by their Romanesque predecessors, was driven in designing the central one to adopt for its shape seven sides of a dodecagon, providing each of the five sides appearing externally with a gracefully traceried window of two lights.

Of the northern and southern apses which are commensurate with the length of either transept, two out of their three sides are similarly fenestrated, so that, viewed obliquely, the east end of St. Peter's has quite a lantern-like appearance.

This is an interesting piece of planning, and as such deserves study, though it will not bear comparison with the graceful management of the Northern French system of chapels, of which it is manifestly a copy.

The transition is too abrupt and the whole wears a somewhat depressed look, owing perhaps to the juxtaposition of the transeptal apses, or to the architect's unwillingness to allow his new structure to overtop the old twelfth century one, a point upon which the German builders of a century later were hardly so punctilious, as patent in the choirs of the Dortmund churches—St. Mary and St. Reinhold, St. Mary the Great at Lippstadt, St. Ludger at Münster, and elsewhere.

St. Peter's at Soest—a most interesting edifice to the architectural student—was originally a flat-roofed basilica of the twelfth century, the nave having clerestory and aisles with lean-to roofs.

Transepts and presumably a central and two side apses completed the plan. Early in the thirteenth century—probably between 1200 and 1225—great structural changes took place here. The nave received a stone vault, the clerestory windows were removed, and the wall space which they pierced made to open into spacious

ST. PETER'S, SOEST: SOUTH TRANSEPT DOORWAY

galleries formed over the aisles after the Rhenish manner at Neuss, Andernach, Coblentz, and Boppart, thus accounting for the double tier of windows lighting the nave on either side, which impart an air of relative shortness to it. Before the introduction of these galleries the exterior with its lean-to aisles must have presented a more picturesque assemblage of parts.

Towards the end of the same century the old apses were removed, and those of which I have given a brief outline substituted; a later epoch gave the western tower an additional stage, and the baroque period contributed the quaint spire composed of three vertical domes.

The front of either transept is a good specimen of the miscalled (in Germany, that is to say) Transition style, and is in all probability coeval with the alterations in the nave.

The northern transept is lighted by a single round-headed window, the southern one by a plate-traceried rose of eight foliations—a most graceful piece of work, and each has a pointed doorway almost comparable in purity with our Early English.

At the time of my first visit to Soest in 1895 these doorways were in a charmingly unrestored condition, but while spending a few hours in the town between trains in the following year, I observed preparations being made for their 'restoration,' at which I trembled, knowing only too well what that word means on the Continent; and my fears were realised, for last summer, when revisiting my old Westphalian friends, I found that not only these gems of Early Gothic art but the whole exterior of St. Peter's had been scraped into smugness and smartness more tragic than utter ruin.

The illustration (p. 207) precludes the necessity of describing these doors in detail, so I may merely remark of the southern one that it is built, as is most of the church exteriorly, of a greenish marl, and has the angles of its rectangular lintel prettily canted off in little semicircles. The tympanum bears a rude sculpture of St. John the Divine in the cauldron of boiling oil with, in proximity, the tyrant Domitian, and around it this curious inscription:

> Ingreditur fervens oleum bene Virgo Johannes:
> Egreditur sanus: turbatur Domitianus.

Although one of the valves of this doorway is standing open, the threshold is defended by a tantalising wicket. However, my gently shaking it summons the custodian, an apple-faced old Westphalian dame with twinkling eyes and in a bonnet of a decidedly Evangelical shape with a neatly crimped cap under it. Upon my expressing a wish to view the interior, the light impediment is removed with alacrity, and my old lady hastens with great pride and considerable intelligence to do the honours of the interesting old pile, subsequently proceeding to enshroud the

various *instrumenta* of worship in white cloths after the Protestant manner. In this state they will remain until next required, which will, I suspect, hardly be before the following Sabbath—a suspicion confirmed by the close smell pervading the atmosphere, and which that best of stoves—daily service, and doors kept open from morning to night—would do much to obviate.

I first turn to inspect the three apses, or, as they are styled here, 'choirs.' From one's ability to take each into a separate view they present an appearance of much greater elegance than they do externally, being very pleasantly suggestive of the chapels encircling the choirs of some of the great thirteenth century French churches. And this quality might have been increased had the modern glass painter adopted the only style suitable to windows of this early phase of Complete Gothic—the mosaic one, i.e. that in which small groups or single figures are enclosed within medallions, elongated or round. As it is, he has thought fit to introduce large naturalistically treated groups extending through the two lights of each window, treatment legitimate enough in works of the Latest Pointed or Early Rennaissance epochs, but, if the unities are to be preserved, hardly admissible in an apse of the date of St. Peter's. It is always vexing to find the skill of the modern architect inadequately responded to by the glass painter ; doubly so is it when he is privileged to enrich the work of some master of old time. There is, however, little fault to find with the drawing and tinctures of the groups, the latter being good and brilliant without garishness, but the pattern work above them is heavy and commonplace, evincing little or no desire on the part of the artist to emulate the ancient examples of this class of work.

The window lighting the southern transept above the doorway is a Romanesque lancet and has pleasing glass with a figure of the Patron, while in the octofoiled rose of the opposite arm our Lord is represented seated in Majesty, on a small scale, but good and distinct in style and colouration. In the windows of a little Complete Gothic chapel placed in the angle formed by the north aisle of the nave with the transept, is some mediæval glass, a trefoil-headed lancet being filled with grisaille work, and a window of two lights with effigies of St. Peter and St. Paul. I cannot, however, think that this is the original position of this glass, which most probably was removed from the central window of the apse ; but as no mention is made of its existence by Lübke in his work

on the Gothic of Westphalia, I am only able to speak with diffidence on the subject. Nor was my guide able to offer any solution of the difficulty. Not infrequently such works find their way from suppressed conventual churches, as an instance of which the fine Late glass from Marienfeld in the north aisle of Münster cathedral may be mentioned.

In the central apse or Haupt Chor stands the Communion Table, apparelled in a richly embroidered frontal of purple velvet. A cross encircled with a scroll bearing the inscription 'Kommt, es ist alles bereit' (Come, for all things are now ready) fills the central space formed by the orphreys, and a graceful arrangement of wheat and grapes (the latter issuing from the chalice) the one on either hand. Upon the table stands the crucifix flanked by lights, of which there is a pair in single candlesticks of Early Renaissance design, while others are in branches. The general effect of these arrangements is very rich, and it is materially enhanced by a tall handsome altar-piece in the Italian variety of Corinthian, its five divisions enclosing as many paintings.

In the northern apse, which constitutes the baptistery, stands the Late Gothic but simple stone font, with a piece of richly embroidered velvet thrown over its cover, and bearing an appropriate legend; in the southern one is what is considered the great art treasure of the church—a triptychal altar-piece, but of whose central portion, a carved Crucifixion, little can be said in praise, the workmanship being inferior and the expressions of the groups coarse and realistic. Some of the colouring retains much of its old brilliancy and richness. Far superior in execution are the subjects painted on the shutters, which, representing scenes from our Lord's Passion on the inner, and portraits of the donor —one Klepping—and his family on the outer sides, are in all probability from the hand of Aldegrever, whose works may be looked for in other Westphalian churches than those of Soest, where the artist spent the greater portion of his life. Another triptych preserved in the southern triforium of this church was not in evidence at the time of my visit last year, having been sent as a specimen of Westphalian religious art to the exhibition at Düsseldorf.

The junction of the Romanesque work of the transepts with the graceful Complete Gothic of the eastern apses is very remarkable and deserving of study. In the transepts and nave the work is quite unlike the generality of Westphalian Romanesque, the

severity of the twelfth century pilaster-like shafts affixed to the sides of cruciform piers which support the vaulting arches and those opening into the constructional galleries above the nave aisles recalling examples of the Rhenish variety of that Protean style. To some extent the Doric simplicity of this twelfth century nave of St. Peter's is relieved by restored paintings of the sixteenth and seventeenth centuries, for which the flat sides of the pilasters have offered a good field, one on the north-eastern pier of the crossing represents the Crucifixion with SS. Mary and John; another, on the easternmost pier of the nave on the south side and facing west, has St. Christopher; a third, immediately opposite, the Good Shepherd. A couple of handsome brass chandeliers dated 1760 and 1762 are suspended in the nave, whose three great vaulting bays are divided at half their height by lesser arches. These latter, arranged in pairs, support the triforium gallery, which, it will be remembered, was formed early in the thirteenth century by removing the walls and windows of the former clerestory.

In the two easternmost bays on either side, each pair of lesser arches opening into the aisles springs from a short cylindrical shaft with a cubiform capital, while in the westernmost bay a square plain pier is employed. This system of subarcuation is adopted in the upper or triforium stage only in the most westernly bay, where the arrangement recalls our great Norman Romanesque triforia at Ely and Peterborough. Had this arcading been extended to the remaining two vaulting bays, and also to the arch looking from either nave triforium into the transept, some effect of that richness which results from such an arrangement in the lower Rhenish churches might have been obtained. These triforia or Männerchöre—approached from the west end of either nave aisle by a staircase—are connected by a deep stone gallery, which, like that at St. Patroclus, spans the church transversely, and is supported on two rows of circular shafts composing three aisles of four bays. To be sure, this deep internal narthex forms a somewhat awful and cryptlike approach to the interior, extending as it does over nearly half the length of the nave; but the views across, afforded by the little forest of cylindrical pillars, are undeniably picturesque.

Hitherto I had quite overlooked the Romanesque chapel of St. Nicholas situated just to the east of St. Patroclus, so that the fast-fading light in which I viewed its interior—dim even in broad

day—was inimical to the study of this little building's great attraction—the restored paintings in its apse. The structure—the only one in Soest besides St. Patroclus held by the Catholics—is of the greatest simplicity, consisting merely of a nave divided down its centre by three round-headed arches on slender cylindrical shafts, and lighted by small windows placed high up in the walls. Eastwards the chapel terminates in an apse whose semi-dome has a fresco of our Lord enthroned, surrounded by the evangelistic symbols, and supported by two virgins on either hand. In the wall spaces between the windows are figures of ten of the Apostles, their vestments and architectural accessories pointing to the end of the thirteenth century as the probable date of their execution; while on the short piece of unfenestrated wall between the nave and the apse on the south side is St. Nicholas. Towards the Saint, who is vested in a graceful vesica-shaped chasuble orphreyed with the Y-cross, two angels are represented as flying. One holds the pastoral staff, while the other crowns the Saint with the mitre, whose elongated shape may be taken as sufficiently indicating the much later date of this portion of the frescoes. The corresponding space on the north side has figures of the two Apostles for whom room could not be found in the apse.

The churches with whose leading features I have endeavoured to render my readers acquainted are, as I remarked at the outset of this somewhat lengthy chapter, the only existing tokens of the opulence and splendour to which Soest as a Free Imperial City attained between the thirteenth and fifteenth centuries. Meanwhile a new era had commenced. The discovery of unknown lands and seas, leading commerce into fresh channels, changed the existing condition of Europe. The Hansa, so powerful in the fourteenth and fifteenth centuries, fell in the sixteenth, striking the death-knell of the city. The season of her splendour had gone by, yet everywhere its monuments remained. Accumulated wealth bred luxury and effeminacy, sapping the creative powers of handicraft and commerce. Internal divisions did the rest. The democratic burghers, ever jealous of their rights, were constantly at feud with the aristocratic city council. The Reformation fanned the flame, and though the new creed was victorious there was no peace. When in 1607 the heritage of the ducal house of Cleves was divided, Soest fell to Brandenburg, though the settlement was for a long time contested. The Thirty Years'

war—during which much of the former magnificent civil and domestic architecture disappeared—accelerated the downfall of the city, and the Seven Years' war accomplished it. In 1763 the population of Soest had sunk to 3000, a tenth part of what it was in its palmy mediæval days, and thus it became, what it is now so appropriately styled, 'das grosze Dorf Westfalen's'—the large village of Westphalia. But it is just this countrified aspect of Soest that enables one to thread its depopulated and in places grass-grown streets without having the mind tinged with that melancholy which certain Flemish cities cast over it, despite the grandeur of their civic monuments.

It is indeed a restful and spirit-soothing place, this venerable old town, where there are as many gardens as houses; where there are more trees than men; where people sitting at mullioned windows in the hope of seeing somebody pass look with unfeigned curiosity and gratification at a new face; where the production of a notebook and pencil, coupled perhaps with the English touring suit, is the signal for the collection of a little crowd of natives; where the all-pervading stillness is only broken each hour by the deep hollow note of the church bell; where life is taken easily; where all things seem to have rest.

CHAPTER IX

PADERBORN : ITS CATHEDRAL AND CHURCHES

THE ensuing day had not reached its meridian when, from the windows of the railway carriage, *en route* for Paderborn, I bowed to the picturesque assemblage of steeples amid which so many hours of the two previous ones had been agreeably spent. For a little time Soest remained visible across a sunlit expanse of cornland ; then, with the exception of an occasional church tower —generally of the gabled form—little of ecclesiological interest served to mark the journey until Lippstadt was reached.

Of the four churches possessed by this town, time allowed me to visit but one, that of St. Mary the Great (Grosse Marien Kirche), though from the somewhat lengthy accounts given by Lübke, in his volume on the Gothic Architecture of the Province, I should imagine that the remaining three presented matter of considerable interest to the student of architectural localisms.

Pleasantly situated in a shady square, this church of St. Mary the Great at Lippstadt—now held by the Evangelicals—is, notwithstanding its grand dimensions, one of the ugliest of my acquaintance in Germany, lacking as it does rhythmic variety in its earlier portions, and presenting solecisms, incongruities, and excesses in its later ones, that to an English eye are most unpleasant. It consists of a ponderous western tower, surmounted by a dome of nondescript character ; a nave and aisles all under one expanse of roof ; transepts, with a slim tower on the eastern side of each ; and a choir ending in a three-sided apse. The western tower, and the transepts with their steeples, which terminate in rather tall four-sided spires, afford good examples of twelfth century Romanesque, while the nave, though rebuilt during the first half of the thirteenth century, shows hardly any trace of pure Gothic.

In or about 1470, it was determined to rebuild the choir. An

English architect, after removing the original east end, which was in all probability a simple apsis, would have effected this by adding several bays, and terminating it rectangularly; a French one, after completely removing the old work, would have employed the clerestoried chevet with its corona of chapels.

At Lippstadt the architect went about the work in a very clumsy fashion. Retaining the eastern pair of steeples, he designed a choir much loftier than the nave and transepts, without a clerestory, but furnished with aisles which, commensurate in breadth with the towers, are continued round the polygonal apse, being separated from the choir by pointed arches springing from clumsy cylindrical columns. The central portion of the choir is unusually wide, and this has necessitated such a prolongation of the three sides of the apse as to make them require two large windows apiece, a most unsightly arrangement, rendered doubly so by the mountainous mass of roof, unrelieved by those small transversely gabled ones that impart such picturesqueness to the churches of Herford, Minden, and Brunswick. A double-storeyed sacristy on the north side of the choir, with square-headed windows traceried in the Late Decorated Kentish fashion, struck me as the most satisfactory piece of work on the exterior of this church.

It was not without a thrill of emotion that, on alighting from the train at Paderborn, I heard its historical name vociferated along the platform of the station. Pressing out with the little crowd at the exit, I observed a board inscribed 'zum Congress' (to the Congress), and while awaiting the start of the omnibus into the city I became absorbed in speculating upon the nature of the gathering, whether it was theological, archæological, agricultural, scientific, or literary. From the presence of numerous clergy, all wending their way in one direction, bag in hand, I gathered that the Congress was to partake of the first-named character; nor was I mistaken, for on being ushered into the *Speisesaal* of the Preussische Hof—where accommodation though difficult was not impossible, the proprietor most politely giving up his room to me, and sleeping for the nonce on one of the couches in the above-mentioned apartment—I found myself the only layman among a party of ecclesiastics, then and there engaged, not in a theological discussion, but in the all-important one of the mid-day German dinner.

All, however, were extremely polite, one clerical gentleman, in

his anxiety to present the stewed fruit which it is customary to partake of at the poultry stage of the repast, spilling a considerable portion of the richly coloured and delicious comestible upon the white napery, to his no little embarrassment. Some were provided with hard-looking treatises which they glanced over in the intervals of the courses; consequently, there was little or no display of eloquence upon the subject of the Congress, which I discovered to be a 'Eucharistic' one.

A German one o'clock dinner being hardly conducive to immediate work, I bespoke coffee in the not very trimly kept garden behind the house—by the way, how one misses those delightful French cafés, into which you can drop at any moment for that refreshing beverage, and then rise like a giant refreshed!—subsequently sauntering about the city to receive impressions and to make acquaintance with the whereabouts of its most interesting architectural antiquities. The quarter of the city in which I was located was not picturesque, being in fact somewhat gloomy and commonplace; but matters greatly improved when, having turned the east end of the cathedral, I encountered numerous quaint specimens of domestic architecture lining a congeries of little clear pebbly streams, which, gushing forth from under the very cathedral, with sufficient force to turn several mills within two hundred yards of their source, give their name to the city—Paderborn, the source of the Pader. These streamlets having united before the walls of the city are passed, the Pader now pursues its sinuous course through a seemingly interminable stretch of placid meadow-land, dotted with white-walled, red-roofed, tree-embosomed homesteads, and bounded to the north by the long low line of the Teutoberger Wald.

Having taken a hasty glance round the cathedral, and learnt that the opening service of the congress would be held at six o'clock, I settled down to a study of the building's history, which I found more difficult than I had anticipated; for, instead of our beautiful gradations from Romanesque to Perpendicular, in which the germ of each development is to be discovered in antecedent work, the church architecture of Germany presents a series of breaks or gaps in the chain hard to account for, and only to be mastered after some acquaintance with the history of the country.

The first care of Charlemagne, after he had so rudely subjected the heathen Saxons to his rule, was to convert them to

Christianity and instruct them in the Christian doctrine, with which view he created many new sees.[1] One of these bishoprics was established at Paderborn—a favourite residence of the monarch—in the year 795. Its bishops subsequently becoming invested with a certain amount of territorial jurisdiction. In right of this the Bishop of Paderborn was a member of the Eighth or Westphalian Circle of the Imperial Estates, which included the bishops of Utrecht, Cammerich, Werden, Liege, Munster, Osnabruck, and Minden; the abbots of Corvey and Stablo; the abbesses of Essen and Herford; the dukes of Juliers and Berg, Cleve and Mark; the counts of Oldenburg, Bentheim, Wied, Manerscheid, Lippe, and Moers; and the cities of Cologne, Wesel, Cammerich, Soest, Herford, Warburg, Verdun, Aix-la-Chapelle, Dortmund, Brakel and others.

This dignity was enjoyed by the Bishop of Paderborn until 1803, when the storm that burst over Europe after the outbreak of the French Revolution brought to an end the old Empire of Charlemagne, and with it a state of affairs by no means creditable to the Church in Germany—the pluralism and luxurious living of her bishops, who, despite the silent reproof administered by the venerable cities and cathedrals of their sees, withdrew for the more undisturbed enjoyment of their pleasures to modern residences where they revelled in magnificence and luxury, calling for a very radical reform.

With the readjustment of the map of Europe after the Peace of Luneville in 1801, the three great electorates of Cologne, Treves, and Mayence disappeared, together with the principalities of Munster, Hildesheim, Paderborn and Osnabruck, while all those conventual establishments which had weathered the storm of the Reformation—among them the curiously protestantised nunneries of Herford and Quedlinburg—were dissolved. From 1803 to 1821

[1] Bremen, Paderborn, Minden, Munster, Osnabruck, Werden, Halberstadt, and Elze (subsequently removed under Louis the Pious to Hildesheim). In addition to these seats of bishops, several great religious houses were founded, chiefly under Louis the Pious (820–840), such as Corvey, Herford, Gandersheim, Essen, and Quedlinburg, all of which were destined at a future date to exercise great influence over the country. Charlemagne's bishopric were succeeded in the tenth century by others of Otho the Great's foundation, among which must be named Magdeburg, Oldenburg, Havelberg, Brandenburg, Merseburg, Zeitz (subsequently transferred to Naumburg), and Meissen. All these sees both temporally and spiritually disappeared at the Reformation.

all the North German dioceses remained orphaned, their spiritual affairs being administered by Vicars Apostolic, who were, however, but coldly received.

In the latter year Prussia concluded a treaty by which the archbishopric of Cologne with, as suffragans, the bishoprics of Treves, Münster, and Paderborn were re-created. Other provinces concluded similar concordats about the same period for the re-establishment of certain of their suppressed sees. Now, of

PADERBORN CATHEDRAL: FROM THE SOUTH-WEST

course, the newly appointed bishops exercised only spiritual jurisdiction over their several dioceses, which from the almost entirely Lutheranised condition of the country to the north and east of the Rhine were necessarily very extensive. Some idea of the size of the diocese of Paderborn may be gained when it is stated that the spiritual jurisdiction of its bishop extends over country which in pre-Reformation days embraced nine dioceses—Magdeburg, Merseburg, Halberstadt, Havelberg, Brandenburg, Naumburg, Meissen, Minden, and Corvey. Among the early occupants of the see of Paderborn, Hathumar (*d.* 815) and Badurad (*d.* 862), both

afterwards canonised, Meinwerk (1009–1036), Rotho (1036–1051) and Imad (1051–1076) have attained a celebrity more than local.

It was in 836 during the episcopate of St. Badurad that the body of Liborius, fourth bishop of Le Mans, who died about 397, was solemnly translated to Paderborn, since which time he has been regarded as patron of the city and diocese. On this account there exists a fraternisation between the two bishoprics which is renewed whenever a vacancy occurs in the throne of either—a bond of union that proved very effective in 1648 when, upon the resettlement of the map of Germany at the conclusion of the Thirty Years' war, the intercession of the Bishop of Le Mans with the French Government procured the independence of the see, which might otherwise have met with high-handed treatment.

Meinwerk, 'the second founder of the city,' albeit a prelate of great rapacity,[1] was a liberal patron of architecture and the ancillary arts, like his illustrious contemporary, Bernward of Hildesheim; but of his tastes in this direction the only relic that has come down to us is the chapel of St. Bartholomew, which, standing just outside the north door of the cathedral, is generally believed to have been the work of Greek artificers. From the barnlike simplicity of its exterior this little building might easily escape notice, but within, it is quite a gem of Romanesque art, comprising a barrel-vaulted ante-hall extending the whole width of the chapel, and a nave and aisles, all vaulted and separated from each other by round arches on slender circular columns, the carving of whose capitals is reminiscent of the Corinthian of older days. The nave ends in an apse lighted by one round-headed window, the aisles have rectangular terminations, their windows, also small round-headed ones, being placed high up in the wall within tall shallow recesses. One slope of roof covers this little chapel of St. Bartholomew, from which circumstance it may be looked upon as the precursor of that unclerestoried type of church that latterly became so universally adopted.

Of the bishops who have occupied the throne of Paderborn since the re-establishment of the Prussian hierarchy in 1821, Dr. Konrad Martin, appointed in 1856, will perhaps be remembered for his resistance among others to the vexatious Falk[2]

[1] Anent this characteristic several diverting stories are recounted by the Rev. S. Baring-Gould in his 'History of the Church in Germany.'

[2] So called from Adalbert Falk who, on his appointment as Minister of

or May Laws of 1873. For this he was called upon to resign, September 7, 1874, and on his refusal to do so, was sentenced to imprisonment for sedition, and on January 5 of the succeeding year deprived of his see. Dying in exile four years later, he was interred in his old cathedral, where his gravestone bearing the inscription 'Obiit Exsul' may be seen at the foot of the steps leading up from the nave into the choir, together with those of Bishops Plemens (*d.* 1841), Damers (*d.* 1844), and Drobe (*d.* 1891). At the time of Bishop Martin's death the state of affairs brought about by the resistance of the Roman Catholic clergy to these May Laws had reached so grave a stage—only three dioceses out of the twelve being occupied, while two hundred parishes were without pastors—as to lead to their relaxation, and the establishment of a *modus vivendi*.

Of the existing cathedral, no portion can be referred to a period anterior to the latter part of the eleventh century, to which (*c.* 1085) we may assign the lower part of the massive western tower. The upper part of the tower, the bay of the nave adjacent, the first great gabled compartment, the south porch, the crypt and the chapter house were built between 1133 and 1143 under Bishop Bernhard I. The cathedral of which these are the only remaining portions was a clerestoried building with lean-to aisles, and, after the North German manner, was crossed in the second bay of its nave by a transept, whose existence can be clearly traced when viewing the church from the west. That this western transept could not have projected far beyond the line of the nave aisles is clear, though its presence must have added in a considerable degree to the dignity of the building. In 1263 this twelfth century cathedral suffered so much from a fire that its almost entire reconstruction had to be undertaken. This was carried out in the Pointed style, which, though tardily, had become accepted pretty well throughout Germany, the plan adopted being the 'drei-schiffige' or three-naved one, which, originating no doubt in Westphalia, subsequently became so great a favourite in other provinces, except those of the Rhineland. The clerestory being dispensed with, an effect of great

Public Worship in 1872, was mainly instrumental in carrying these laws aimed at the hierarchical supremacy of the Church of Rome, by limiting the influence of the clergy in the schools, by reorganising the seminaries for the training of teachers, and by defining in a stricter and more comprehensive manner the relations generally of the clergy to the State.

majesty and spaciousness was created by the adoption of a nave with broad aisles all vaulted at the same level. Of this type of building, the nave of Paderborn cathedral is, if not quite the earliest, the noblest and most imposing example. Certain details, particularly the unmoulded soffits of the arches, and the foliaged capitals of the bulky columns, bespeak the hand of an architect who drew his inspiration from some of the noble churches of North-Eastern France; but taken in the mass, the nave of Paderborn cathedral is essentially German, and like many buildings of its country far behind such contemporary works as the choir of Westminster, the naves of York and Lichfield, and the greater portions of Amiens, Rheims, Troyes, and other great French churches—a fact not surprising when it is remembered how tenacious the Teutonic mind was of those architectural forms that had been long since abandoned by ourselves and the French.

In rebuilding the nave of Paderborn cathedral on its present imposing scale, the old western cruciform character of the building disappeared from it internally, the nave aisles being carried out so as to range with the twelfth-century transeptal façades, now only distinguishable from the remaining gables of the nave on the outside by their details, the northern one retaining its large round-headed window, over a trefoil-headed doorway, the southern one abutting, as of yore, on the deep southern porch. The eastern transepts of the rebuilt thirteenth-century cathedral were both in all probability apsidal, like those of St. Elizabeth at Marburg; but about the middle of the following century, when some extensive works of addition and embellishment were carried out under Bishop Baldwin, the southern arm of the church was extended to its present dimensions, and equipped with a rectangular termination. The fenestration of the choir, sundry embellishments in the matter of sculpture, and the cloisters, may also be referred to this period, which, structually considered, left the building much in the same state as we see it now. The baroque epoch of the latter part of the sixteenth and early years of the seventeenth centuries endowed the church with much of its present decoration, and with a series of nave chapels, in praise of which nothing can be said; while under the revival of religious taste which has distinguished the latter part of the century just past, ameliorations and renovations of a highly judicious and satisfactory character have been prosecuted under the superin-

tendence of Herr Guldenpfennig, several of whose works adorn the city.

Having thus briefly sketched its history, I may now proceed to accompany my readers in a tour round the exterior of this great Westphalian cathedral, which would, I opine, take its place among the singular and interesting, rather than the beautiful churches of the Continent, at least as regards its exterior. Indeed, I must own to a feeling of disappointment when viewing it for the first time from the south, length and lowness being its apparently pervading characteristics. Perhaps this defect is attributable in a great measure to the situation of the church upon ground sloping rapidly from south to north, so that it is only from the opposite side that the true grandeur of its proportions can be fully realised. However, any disappointment I may have experienced completely vanished when I had passed through the graceful trefoil-headed northern doorway, whose valves were standing picturesquely half open, and stood in the majestic nave, its massively columned and long-drawn lofty aisles forcibly calling to mind those lines which Congreve, in his 'Mourning Bride,' puts into the mouth of Almeria, and which Dr. Johnson once said was "the finest poetical passage he had ever read; he recollected none in Shakespeare equal to it"—

> How reverend is the face of this tall pile,
> Whose ancient pillars rear their marble heads,
> To bear aloft its arched and ponderous roof,
> By its own weight made steadfast and immovable,
> Looking tranquillity!

Time after time during my sojourn in this islet of historical Christianity did I enter the cathedral, and, taking my stand in various parts, become more and more imbued with a sense of the nobility and stateliness of its design. Indeed, I know no German church interior of its class, relying for effect, not upon a profusion of graceful detail, or upon gorgeousness of mural and vitreous decoration, but upon grandeur of proportion and unencumbered spaciousness, more impressive than the nave of this great cathedral of Paderborn.

But I am somewhat anticipating. The plan embraces a western steeple; a nave of six bays with deep southern porch; north and south transepts, with a cloister on the eastern side of

the former; and, in the angle formed by it with the deep square-ended choir, a chapter-house.

The tower, the work of Bishop Imad, dating in the mass from the eighties of the eleventh century, stands at the west end of the nave, according to that Westphalian custom which seems to have been adhered to throughout the Gothic period. It looks best from the north, where it can be viewed, grandly surmounting the picturesque old timbered tenements clustered about the source of the Pader, which rises from under the great Dom itself. Devoid both of buttresses and stringcourses, the tower is regularly pierced as to its upper part with small Romanesque windows continued up into the gables which terminate it on each side, and is flanked north and south by a massive circular staircase turret. Pinnacles and a tall octagonal spire of lead—both modern and by no means felicitous additions—crown the tower, which in its original 'cruciform saddleback' condition must—to judge from a plate in Lübke's 'Mittelalterliche Kunst in Westfalen'—have presented an appearance of far greater dignity.

There is no western door in the tower of Paderborn cathedral, a round window with wheel-shaped tracery, styled by German antiquaries 'Radfenster,' affording the only relief to the prevailing sternness. The sides have remarkably large lancets, whose rectangular jambs receding in three orders, with very plain thin capitals, are reminiscent of Early Italian Pointed work. All these windows are doubtless insertions of the twelfth century (*c.* 1133–43).

The cathedral is usually entered by the great south porch or 'paradise' which—extending even further than the eastern transept and occupying the second bay of the nave—is, as I have already remarked, one of the few existing parts of the twelfth century church of Bishop Bernhard I. In some respects it resembles the almost contemporary north porch of St. Patroclus at Soest, particularly in severity, but the inner portal was enriched probably about the year 1280, and in connection with the great rebuilding of the church after the conflagration of 1263, with sculptured figures which rank very high among German works of their age and class. Between the doors with their trefoiled and richly moulded arches is the Virgin and Child, a small figure of a bishop occupying a somewhat singular position on the woodwork of the doors themselves. Two sculptured angels flying

towards the Crucified occupy the tympanum, whose arch, probably the original twelfth century one, has three rather ugly mouldings in the form of rolls intersected at intervals by bolts—a feature found elsewhere in other Northern Romanesque work than that of Westphalia.[1] These three great circular arches rise from be-

PADERBORN CATHEDRAL: SOUTHERN PORTAL

hind canopies which, composed of turrets, surmount the effigies guarding the portal on either side. The four figures on the left are, conjecturally, Bishop Meinwerk (revered in Paderborn as the second founder of its cathedral), and three Prophets holding

[1] It occurs in a window in the north side of the Swedish cathedral of Linköping, and in the western doorway of Aberbrothwick Abbey near St. Andrews.

scrolls; those on the right, three Apostles or Evangelists and a King, presumably Henry the Pious—Meinwerk's contemporary sovereign, and a great benefactor to the cathedral and city.

The one bay of the nave with its lean-to aisle and clerestory to the west of the porch has already been alluded to as forming part of Bishop Bernhard's church. The remaining four bays east of the porch—disfigured, however, by parasitical chapels of debased architecture—present a series of gables joined to the main roof of the nave by lesser roofs, thus relieving to some extent that appearance of heaviness attendant upon the non-use of the clerestory. The windows are placed high up in the wall, and are noble specimens of Early Geometrical Gothic tracery, the one next the porch, composed of two plain lancets surmounted by a foliated circle, being the earliest, and coeval with the works of 1263. The remaining three with tracery of a more developed character, though still of the plate kind, appear to be later insertions. Each, however, is extremely beautiful, and in its way a model.

Some very pretty studies of tracery may be gleaned from the windows of the south transept, whose extension beyond the line of the nave aisles dates from the first half of the fourteenth century, though the work has a far earlier character than that of France and England, where the Geometrical phase of the Middle Pointed style had been almost entirely superseded at that period by the reticulated or Flowing one. On either side of the elongated window of four lights which pierces the southern face of this transept are sculptures representing the Parable of the Ten Virgins, ever a favourite subject in Mediæval Germany, and one that is frequently found in conjunction with others in doorways.

I never look at these carvings in the south transept of Paderborn cathedral without calling to mind the wonderfully retentive memory of the late William Butterfield, architect of those noble works—St. Augustine's College, Canterbury, St. Matthias, Stoke Newington, All Saints, Margaret Street, St. Alban, Holborn, Keble College chapel, Oxford, and St. Augustine, Queen's Gate. Of these masterly churches, the two first named may be accepted as specimens of their architect's earlier and more chastened method; the others as evincing his partiality for natural polychromy; while each, striking as it does the happy mean between the two extremes—slavish copyism and unbridled

licence—is the possessor of an interior which for grandeur and solemnity has rarely been surpassed. During the latter years of his long, active, but singularly retired life—a life that had witnessed the great Church movement from its very beginning—I frequently had the privilege of visiting the distinguished author of these epoch-marking works. Taking tea with him one evening in the spacious study of his home in Bedford Square, and the conversation turning upon the church architecture of Germany in general and of Westphalia in particular, I enquired whether he remembered these sculptures of the Wise and Foolish Virgins upon the south transept at Paderborn. He did so, perfectly, remarking that although more than half a century had elapsed since his visit to these churches, which he still looked upon as 'old and valued friends,' the expression of smirking self-satisfaction thrown by the sculptor into the countenances of the former, and of utter despair into those of the latter, always appeared to him to tell the story of the Parable with great force.

The presence of two windows—one circular, the other elongated and of two lights—on the eastern side of this transept is accounted for by the absence of a choir aisle, what looks like an aisle externally being a series of low outgabling sacristies, which, as they do not appear upon the ground plans of the cathedral given in Lübke, are I presume modern additions. The windows lighting the three-bayed square-ended choir are each of two lights with a large trefoil by way of tracery in the head.

Though not lofty, owing to the great elevation of the choir floor above that of the nave and transepts upon a crypt, the east end of Paderborn cathedral is very majestic, and in some particulars English-looking. A curious feature is the richly moulded but shallow arch carried upon slender shafts and encompassing the three windows which light the east end, viz. a large one of four lights, and a smaller one of two on either side of it. A similar breaking up of the fenestration occurs in the same position at the church of St. Mary on the Hill at Herford, so that it may be looked upon in the light of a localism. Sir Gilbert Scott may possibly have had it in mind when designing what was almost his last great London work, the parish church of Kensington.

Below these windows is seen another, a segmental headed one of four compartments and serving for the east end of the crypt, which here, as in so many other German churches, is, from its

non-subterraneous character, visible in the external elevation. A door to the immediate right of the east end communicates with a flight of steps. Descending these we traverse a passage (corresponding on the plan with the range of sacristies on the opposite side) and presently find ourselves in the twelfth century chapter-house—a three-aisled structure anomalously located in the angle formed by the northern transept with the choir; its simple vault is borne upon slender Romanesque shafts of a peculiar brown stone with cubical capitals. The northern side of this oblong presents a row of four windows—each composed of two lights beneath a depressed head—which, like the one alluded to just now as terminating the crypt, bear a resemblance to our latest Perpendicular work.

A door at the western end of the chapter-house communicates with the northern arm of the church. I just open one of its valves to obtain a peep across the transept and adown the grandly pillared north aisle of the nave, and then reluctantly closing it, repair to the cloisters[1]—a charming retreat where bees are humming among the hollyhocks, sunflowers, and other gaudy late summer flowers in the garth, and where a bench invites repose. So alluring did I find this peaceful 'God's acre'—appropriated to the sepulture of cathedral dignitaries—and the solemn ambulatories environing it, that on one occasion of my visits to the cathedral I lingered longer than was convenient or agreeable to an old dame of the Miff species whom I had previously observed engaged in 'charing' the choir; jangling the keys of the entrance at the angle of the northern and western walks, in tones of some tartness she demanded to know whether I was coming out that way, as she was about to lock up and get home to her *Abendessen*.

The cloister has seven windows in its eastern and western walks, and eight north and south, all good Middle Pointed with tracery varying in design, but with vaults so poor as to prevent the

[1] Paderborn having been, like our Chichester, Hereford, Lincoln, Salisbury, and Wells, a cathedral to which no monastic establishment was attached, these cloisters must be regarded either as a mere *objet de luxe* or as forming a covered way from the church to the chapter-house and residences of the dignitaries. The restoration of this portion of the cathedral, which had probably suffered from neglect during the troublous times following upon the temporary suppression of the see in 1803, had been accomplished shortly before my visit, in 1895.

work competing as a whole with English examples of the same kind. Into the tracery of one of the windows in the northern ambulatory a quaint conceit is introduced—a sculptured representation of three hares with only one ear apiece, but so arranged that each appears to possess two.

From the centre of the western side a pretty little hexagonally apsidal chapel projects, entered from the walk by a picturesque Renaissance doorway of 1720, and iron gateway to match. As is usually the custom in Germany, the cloisters at Paderborn are set apart for devotional exercises, the walls being adorned with tablets illustrating the Stations of the Cross, besides beautifully sculptured ones with scriptural subjects in the style of the Renaissance, forming memorials to departed dignitaries. All the windows are glazed, but simply in patterns, the prevailing tints being grey and olive. One particularly pretty feature of the glazing that I noticed was a device somewhat resembling a book-plate, recording the name of the restorer of the window, and placed together with the figure of a saint within the central light of each one. From the garth—which with its crucifix, flowers, and shrubs appeared to be set apart for the interment of persons connected with the cathedral—good general views of the building are obtainable, the apsidal end of the northern transept, with a flèche at its apex, constituting a particularly picturesque feature in the group.

To complete the circuit of the cathedral's exterior I must ask my readers to leave the cloisters by the doorway at the north end of the western ambulatory, and threading some picturesque by-ways which recall our own cathedral environments, place themselves with me once more at the threshold of the graceful trefoil-headed northern portal. The five great gabled compartments on this side of the nave are somewhat more subdued as regards ornamentation than their southern sisters. As on the opposite side, the bay immediately joining the tower presents the lean-to roofed aisle and clerestory ; then comes the first great gabled bay which, as I have already stated, is the façade of the twelfth century western transept. The picturesquely half-open door before which we are standing reveals a delightful peep into the nave, whose gigantic columns are seen rising up from the pavement unencumbered with benches.

Here the window surmounting the portal is a large single light one of late Romanesque character, not unlike that at the west end

PADERBORN CATHEDRAL : THE NAVE

of Le Mans cathedral. In the next bay the window is composed of two rather wide and plain lancets surmounted by a foliated circle, and like the one corresponding to it on the south side is part of the great work of reconstruction undertaken after the fire of 1263. The remaining three windows on this side are more advanced in character, and like the tall ones which light the pentagonally terminated northern transept their mullions have foliaged capitals of that elongated form observable in continental but rarely in English Gothic work of their date, which may be assigned to quite the end of the thirteenth century.

Entering the cathedral by the north portal—which, I should remark, is not unlike those valuable pieces of Transitional work, the north and south transept doorways of Ripon cathedral—we have on our right the arch formerly opening from the most westernly bay of the twelfth century church into its western transept. The architecture of this predecessor of the present building must have been of an exceedingly plain, nay rude, character if we are to judge by its scanty remains ; indeed the fire of 1263 must to a considerable extent be regarded as a matter of rejoicing. The arches are pointed, but with plain deep soffits, and they spring from pilaster-like piers of equal simplicity. From the accompanying illustration (p. 229) some idea may be gained of the very imposing piers which carry the remaining five bays of the nave. Formed of eight slender shafts grouped about a cruciform core, and composed of some hard bluish grey material, they are best viewed from the spacious unencumbered aisles, looking more than ordinarily grand when the organ is playing, or choral music going on in the choir.[1] This kind of pillar is rarely met with in Germany outside Westphalia, where we find examples of it on a scale more or less grandiose in the minster at Herford, St. Nicholas at Lemgo, and St. John at Warburg. The arches, which open into the aisles and which span both them and the nave transversely, are exceedingly plain, and, together with the simple quadripartite domical vaults, give the interior a much earlier character than it really possesses. German vaulting, even up to

[1] It is possible that from these columns at Paderborn Sir Gilbert Scott derived the idea for those graceful clusters of shafts at the junction of the nave with the transepts in St. Mary, Stoke Newington—one of the most beautiful if not the most ecclesiologically correct churches of the Gothic movement, built at a time when our architecture was so largely influenced by Continental study.

the Late Gothic epoch, continued much simpler than with us or the French, thus affording fuller scope for the display of frescoed ornamentation. Of this Paderborn cathedral doubtless once had its share, but the hand of the iconoclast has eliminated all traces of it, except one tiny fragment, the figure of an angel which, exhibiting an almost Early Italian purity and refinement of pose, may be discerned in one of the vaults of the northern aisle.

Nowhere in the nave has modern decoration, mural or vitreous, been attempted—indeed after the ultra-gorgeousness of the Dom at Münster the interior of Paderborn cathedral comes quite as a relief. Evidently money has been expended here upon works absolutely necessary. To this cause we may in some measure attribute the retention of those fittings and decorations with which the sixteenth and seventeenth centuries endowed the church to replace those destroyed during an outbreak of Evangelical zeal at an early stage of the Reformation. Beginning with a quarrel between some of the young citizens and the servants of the chapter, this outburst culminated in an iconoclastic riot almost coincident with the Anabaptist outrages at Münster, during which the cathedral and residences of the clergy were plundered and devastated.

As I have remarked, there is no stained glass in the nave, ancient or modern; indeed, were it not for the voluptuous Italian Renaissance portals to a series of low chapels projecting from the aisles, it would appear plain to severity. The manner in which the choir is raised upon a long crypt, necessitating its approach from the nave by flights of steps, recalls Canterbury and Winchester cathedrals. The choir stalls extend across the transepts, and when it is said that the whole of the last bay of the nave is occupied by the afore-mentioned steps, one can gain some idea of how high the floor of the choir is above that of the nave and transepts. Such an arrangement is by no means uncommon in Germany, examples of it occurring in the minster at Hameln, St. Blazius' at Brunswick, the parish church of Boppart, and in the cathedrals of Brandenburg, Bamberg, and Naumburg. German crypts being rarely so thoroughly subterranean as those of France and England will account for this arrangement, which, it is almost needless to say, is productive of remarkably picturesque effects, though in a great measure it detracts from the cruciform character of a church planned with transepts.

The high close roodscreen no longer exists here, but the return stalls are backed by a pair of altar-pieces, of course facing the nave. Like most of the decorative features, they belong to the Renaissance period, and to a certain extent serve the purpose of a screen.

The stone stairs to the choir at Paderborn are pleasingly broken into two flights half way by a solea or platform in front of the two altars above mentioned. At the foot of the lower flight is a low stone wall, with grilles and gates composed of extraordinarily thin strips of ironwork, imparting a lattice-like appearance, arranged so as to form the picture of a church seen in perspective, and further embellished with thin squares of the same material, painted with subjects completing the idea. Screens of similar character close the chapels already alluded to as lining the nave, and the whole of this work, which dates from the episcopate of the Prince Bishop Theodor von Fürstenburg, if not actually beautiful, is exceedingly curious, and, I should think, unique.

It is true that the furniture of Paderborn cathedral is not what one would call *old* work in the usual sense of the term as referable to mediæval remains ; but it possesses sufficient antiquity to be historically interesting as a specimen of its date—the end of the sixteenth century. Certainly it is a relief from the loud exhibitions of wood and metal work with which a fair share of Northern European cathedrals have been refitted since the Gothic revival. There are obvious limits to that phase of modern restoration which until of late years displayed a morbid desire of making all things *new*. New work in design is only to be tolerated when that which is found already existing is either thoroughly bad as art or unsuitable to its proper uses—not a fine or strictly Gothic theory, but one which seems to strike the mean between the two extremes.

The choir, aisleless and square-ended, is usually approached from either transept by a stone staircase which communicates with a door cut in the parclose backing the stalls. From the similarity its workmanship bears to that of the nave we are led to assume that the reconstruction of this part of the cathedral was taken in hand about the same time, considerable alterations being made in its physiognomy about 1343 under Bishop Baldwin, when the present east windows were inserted, and the side ones, which had hitherto been single lancets, were

transformed into Geometrical Gothic ones of two lights with large trefoils by way of tracery.

The first window on the north side is blocked by the sumptuous Renaissance monument of the Prince Bishop Theodor von Fürstenburg (1586–1618), the founder of the University; the remainder have modern stained glass, which as well as that filling the three eastern windows is of a disappointingly unsatisfactory character. Nor is it possible to bestow commendation upon that which, illustrating the history of St. John the Baptist, to whom this portion of the church is apparently dedicated, has been inserted in the large four-light and other windows of the south transept; though to be sure it serves in some degree to strengthen the work which both here and in the opposite arm shows a great declension from that of the nave and choir, albeit later.

At Osnabrück cathedral, when space for the accommodation of additional altars was required, the demand was met by removing the apse from the eastern side of either transept, and encompassing the hitherto aisleless and rectangularly terminated choir with an ambulatory, without, however, disturbing or even piercing the existing walls with arcades.

At Paderborn this object was to some extent achieved by the extension, at different periods, of the transepts which hitherto, in conformity with local custom, had projected little if at all beyond the line of the nave aisles.

From either transept a few steps lead down into the crypt, always open for private devotion, but beyond its great length it is the largest in Germany next to that of the Dom at Speyer—not particularly interesting. It is co-extensive with the choir and divided into three aisles of eight bays by slightly tapering columns with cubical capitals supporting a very simply vaulted roof, and receives its chief light from a depressed-headed window of four compartments at its upper or eastern end.

Hither appear to have been banished some immense effigies of the Virgin and Saints in the rococo style which formerly 'adorned' the choir, probably forming part of a reredos which Lübke, writing fifty years ago, mentions as completely obscuring the east end of the choir, and to support whose superincumbent weight four additional pillars had to be set up in the crypt. To be suddenly confronted by one of these huge 'sprawling' effigies in the semi-obscurity was not a little startling.

The original reredos with its graceful spiral tabernacle of fourteenth century workmanship has been set up in the north transept, where it has a somewhat forlorn appearance, the Blessed Sacrament being reserved on an altar in the opposite one, which on that account seemed rarely untenanted by devotees. The present reredos to the high altar is a commonplace modern Gothic erection.

It is a relief to turn from the voluptuousness of the Renaissance entrances to the chapels, from the huge monumental tablets to Prince Bishops with their *crambe repetita* of ornamentation and their long words ending in *-issimus*, from the scroll-bearing figures of Apostles bracketed against the nave columns, and other works bespeaking the well-meant piety of their age, to the fourteenth century brasses of bishops, of which there are three, not only of great size, but in an excellent state of preservation. In the wall on the left hand side of the steps leading from the south transept to the choir is that of Bishop Heinrich von Spiegel (*d.* 1380), while affixed to the last great nave pier on either side the western flight of steps to the choir are those of bishops Bernward (*d.* 1341) and Rupert von Berg (*d.* 1394). All these will afford delight to students of mediæval vestments ; likewise the late fourteenth century recumbent effigy, on the south side of the choir, of Bishop Rotho who died in 1050.

Somewhat fatigued with my ecclesiological researches, I returned to the sunny cloister garth where I rested among gaudy flowers, bees, butterflies and delicate tracery until the bells, high up in the ponderous Romanesque steeple, sent forth their voices over the city to announce the commencement of the opening service of the Congress. I waited until they had ceased and then passed into the body of the church by the door in the north transept, when I was greeted with the odour of incense and the strains of Palestrina-like music 'sweetest as from best voices.'

Pressing on, I joined the groups kneeling about the spacious north aisle of the nave in a very picturesque fashion, with the westering sun streaming in upon them uninterruptedly from the unstoried windows and flooding the lower end of the church with golden light. The situation of the high altar at the extreme end of the deep aisleless choir militating against its use on this occasion, one of temporary character had been set up at the east end of the nave, but in a style which would have made a disciple of Pugin, an ardent mediævalist, shiver in his shoes. It

was surmounted by a huge baldachino pendent from the roof, and had been in use, as I learnt afterwards, for a fortnight previously during the services in connection with the festival of the Patron which had only just concluded. Around this altar a ritual choir was formed for the occasion, and I was heartily glad on entering the cathedral a morning or two subsequently to find these temporary matters removed, and to be able to view the nave under its normal conditions.

The Office at which I assisted comprised a sermon and Benediction, in the course of which several motets in a contrapuntal style were sung unaccompanied and in excellent style by a large surpliced choir of men and boys,—the latter picturesque in scarlet cassocks, tippets and skull caps—seated in the choir stalls, an arrangement I was highly delighted to observe. The *Tantum ergo* was heartily joined in by the congregation, who not only filled the two rows of open benches in the nave but stood or knelt in the spacious aisles, the office concluding with a solemn piece played upon the organ in the choir as the officiants in copes of white and gold ascended the steps to the choir and repaired to the sacristies. With breathless anxiety I watched a very diminutive acolyte extinguish the six tall candles on the temporary altar, a feat not accomplished without some difficulty—indeed during the process I quite trembled—and then much refreshed by the solemn service at which I had assisted, pervaded the cathedral, its precincts, and the picturesque low-lying northern quarter of the city until it was time to seek the Preussische Hof, where a chat in the hall with sundry of the clerics quartered at that establishment, rendered additionally affable by a Congressional dinner, brought a busy eventful day to a conclusion.

At seven o'clock on the following morning, when the four great bells were ringing their loudest in the hoary grey tower of St. Liborius in announcement of the Canons' Mass, which on account of the Congress would be sung with dominical solemnity at an earlier hour than usual, the *Hausknecht* rapped at the chamber door with the intimation that if I were going 'in die Kirche' it was more than fully time to rise. To the music of the bells I made my toilet, and on descending to the hall found one of my clerical acquaintances of the previous evening in chimney-pot hat, stick under arm, and drawing on his gloves preparatory to setting out for the cathedral. After mutual salutations we repaired thither, the priest, who spoke English with tolerable

fluency, enlightening me on the way upon various points in connexion with the huge diocese over which the Bishop of Paderborn has supervision. We entered the spacious nave to find its area well filled, and an acolyte engaged in lighting the candles that crest the low screen placed at the top of the wall space on either side the first flight of steps leading to the choir.

The whole of the west end of the nave is occupied by an enormous organ in a floridly Italian case of white and gold, the gallery in which it stands being supported by four very fine pillars with richly moulded surfaces and Corinthian capitals. This organ was not however used on the present occasion, but to the ravishing strains of the smaller one the large choir of men and boys entered and took their places (as on the preceding evening) in the stalls, where, upon the entrance of the officiants, attended by a coped ceremoniarius, they commenced the Introit proper to the Feast of the Transfiguration, 'Illuxerunt coruscationes tuæ orbi terræ: commota est et contremuit terra,' followed by the psalm 'Quam dilecta tabernacula tua.' This was sung to the ancient Plain Chant, as was the Gradual 'Speciosus forma præ filiis hominum: diffusa est gratia in labiis tuis,' but the music to the Kyrie, Gloria, Credo etc. was of the same severe contrapuntal character as I had heard the evening before. The vestments were very beautiful, the chasuble worn by the celebrant, of silvery white with a Y-cross of pale blue, being of the mediæval shape and falling in graceful folds. This made one regret that the surroundings were not in keeping, for the Office was celebrated at the temporary altar with its tawdry decorations.

In the course of the morning I paid visits to the churches of the city, which taken collectively may be pronounced interesting exhibitions of German church architecture in its several phases.

The Busdorf Kirche or church of SS. Peter and Andrew, situated in a retired spot a little to the east of the cathedral, has suffered so frequently from fire, that beyond the foundations of the apse—distinguishable at the entrance of the present chancel—nothing can be traced of the first church built between 1033 and 1036 on the model of the Holy Sepulchre at Jerusalem by Bishop Meinwerk. The remains of that illustrious prelate and benefactor to the city were transferred hither from the conventual church of Abdinghof on its suppression in 1803.

As it stands at present, this Busdorf Kirche at Paderborn is mainly a building of the latter part of the fourteenth century,

retaining however some Romanesque work, as the lower stage of the steeple, portions of the long square-ended chancel—very English-looking and picturesque from the manner in which its floor is broken by steps—and the cloister. The steeple stands at the west end of the nave, into which it opens by a low round-headed arch. It is of a distinctly local type and terminates with graceful dignity in a cruciform saddleback whose four roofs meet in a turret. Middle Pointed in its two upper stages, it looks particularly well from the eastern ambulatory of the cloisters, which must have been very extensive. Their northern and eastern walks with arcades composed of small Romanesque triplets look into the garth, thickly foliaged, and appropriated, to all appearances, as a drying ground for laundresses.

From here the lowness of the chancel as compared with the nave is very noticeable, a pair of circular turrets with conical roofs flanking the gable between the two.

Interiorly the most noticeable features of the church, whose nave was rebuilt during the Late Complete Gothic epoch on the 'hall' plan, are the bulky octagonal piers of brown stone supporting the flat soffited red-brick arches which separate the nave from the aisles and which span both nave and aisles transversely; a fine brass candlestick of seven branches, simple in design but with a highly wrought foot; some richly carved bench ends and a communicants' rail; the foundations of the old Romanesque apse, beyond which the present choir has been much extended; a good spiral Sakramentshaus, or receptacle for the Reserved Host; and a trefoil-headed doorway between the chancel and the sacristy—a two-bayed apartment vaulted from a central shaft into which the groining ribs die without the intervention of a capital. The octagonal font at the west end of the south aisle is coloured like some of our East Anglian ones, and is surrounded by a railing of very simple cross-framed ironwork.

A pretty avenue of trees leads up to the western doorway—a very poor Italian affair, but that at the west end of the north aisle is quite the gem of the church, its delineation requiring not only the pencil but the palette. The doorway, a square-headed one, is contained beneath a pointed arch flanked by crocketed pinnacles, the intervening space being occupied by fenestriform tracery, with effigies of the Blessed Virgin and saints in the three spaces formed by the mullions.

The cruciform church of the Gau on the south side of the cathedral square, which, although small, has one of the most picturesque interiors in Paderborn, is a simple twelfth century Romanesque edifice having a western steeple consisting of an octagonal tower pierced with small round-headed windows of two openings, like those in the Dom, and a rather tall leaden spire, also octagonal. This Gau-Kirche is chiefly remarkable for the manner in which—parochial needs calling for an enlargement somewhere—the lean-to roof of the northern aisle was removed in the thirteenth century and a vaulted triforium or Männerchor formed above it, much in the same way as I pointed out when describing St. Peter's, Soest, which this church of the Gau at Paderborn resembles in the plainness of its style and internal arrangements. This extra accommodation was secured by removing the clerestory windows on the north side and replacing them by wider openings filled with graceful arcades arranged in triplets —the central arcade being stilted above the one on either side of it—and supported by coupled pillarets of dark grey marble. The clerestory windows were then replaced, thus producing that double-storeyed arrangement which to those unacquainted with the internal features of the building is somewhat puzzling. The south side remains undisturbed.

This mode of prolonging the aisle walls upwards to give greater dignity to the triforium stage, which was usually concealed from outside by a lean-to roof, may be seen in its original form at Durham, and in an altered and enlarged one in the three great Norman minsters of Ely, Norwich, and Peterborough, also in those noble specimens of Early French Gothic the cathedrals of Laon, Noyon, and Paris. At Soest and Paderborn this combination of triforium and clerestory arose from necessity, and we seem to want a third or clere-storey proper in order to carry off some of the prevailing heaviness.

A building of considerable interest to the ecclesiologist, evincing as it does an attempt to keep up old Gothic traditions, is the great church of St. Francis Xavier begun in 1682 under the Prince Bishop Ferdinand von Fürstenburg, and consecrated ten years later by his successor Hermann Werner. Attached to the early seventeenth century University buildings, it forms with them a very fine pile.

This church of the Jesuits at Paderborn is manifestly a copy, with certain modifications, of the one built fifty years earlier by

the same order at Cologne, and despite its architectural solecisms must, like its prototype, be regarded as one of the most imposing structures of its age and class.

Planned in imitation of those spacious churches reared three hundred years previously by the Preaching and Mendicant Orders, it consists of a long and very wide nave and a chancel, both comprised beneath one continuous line of roof. The very lofty aisles are separated from the nave by round arches on tall cylindrical columns with capitals foliaged in feeble imitation of Gothic. Above the arches is a considerable expanse of unrelieved wall, the small lunar windows forming a clerestory being kept high up under the vaulting cells. For the period of its construction the roof is a wonderfully good imitation of Early Gothic work, with large plain cells and thin ribs starting from small corbels just above the pier arches, and from it hangs a magnificent brass chandelier fitted with tall thin candles. At about half their height the lofty nave arcades—nine in number—are crossed by galleries, as in English churches of the Earlier Hanoverian epoch, and introduced here probably in reminiscence of the Old Gothic Männerchöre. The aisles are lighted by tall pointed windows of three lights with tracery simply formed by interlacing the mullions, the same type of window serving for the two-bayed aisleless choir whose apsidal character has been quite lost sight of by the erection of a sumptuous altar-piece.

This extends completely across the choir and towers to the roof, being enriched with three paintings of subjects from the life of St. Francis Xavier, of which the two lower ones are flanked by groups of Corinthian columns whose twisted shafts display all the voluptuousness of the Later revived Italian style.

I had omitted to observe that, contrary to German punctiliousness with regard to orientation, this church is built with its altar to the south, so that happening to pay it a visit under conditions of a fine sunset, I was much struck with the solemn and almost unearthly effect produced by the crimson glow that was cast through the elongated windows on the western side of the chancel upon this towering specimen of ultra-Renaissance gorgeousness.

CHAPTER X

A SUNDAY IN AN OLD GERMAN CATHEDRAL CITY

The grandeur and solemnity with which the services were carried out in the cathedral during my stay in Paderborn, as described in the preceding chapter, had left so great an impression, that I resolved, should it ever be my fortune to revisit Westphalia, I would spend a Sunday in this islet of historical Christianity, an intention I was enabled last summer to carry into effect.

The few preceding days having been devoted to renewing acquaintance with my old and valued friends—the churches of Osnabrück, Münster, and Soest, I reached Paderborn in the evening of Saturday, August 2. There was a great bustle at the station when I alighted from the train, and during the brief transit thence to the hotel I noticed that the principal street wore an appearance of unusual animation. Attributing this to the Saturday evening shoppers, I thought no more about the matter until, accommodation having been secured and the dust of travel removed at the Preussische Hof, which I found in fresh hands, and perhaps not quite so comfortable as of yore, I sought the cathedral, eager to renew acquaintance with a building which had so impressed itself upon me a few years before.

Reaching the spacious Dom Platz, I found it covered with rows of covered stalls on which were heaped the usual *omnium gatherum* of such marts. These, it appeared, had nothing to do with market day, but had been in position for more than a week, in fact, ever since the commencement of the festival held in honour of Liborius, the tutelar saint of the city and diocese, which, although it had ceased ecclesiastically with the Octave Day —July 30—was, I learned, kept up in a modified form for the benefit of the surrounding country people for a few days longer. On this Saturday evening, however, I was not prepared for the scene of solemnity that presented itself when I passed into

the spacious nave through the grandiose thirteenth century south portal.

Benediction had just concluded, a vast congregation was kneeling for a brief space in profound silence, and some 'wreaths of incense cloud' hung about the dome-like vaulting cells 'as loath to die.'

I had just settled myself when the player upon the great organ at the west end of the cathedral struck up a prelude displaying the full power of the instrument. This presently merged into a stately hymn in honour of St. Liborius, which was taken up and sung by the vast concourse without books, in a manner affecting even to tears by its simple solemn grandeur, and making one wish such spontaneous congregational singing could find a place in our own services.

The first stanza of this hymn, which presented both in rhythm and melody a striking departure from the old chorale type one so generally hears in Germany, ran thus :

Zu dir schick ich mein Gebet,
Das um deine Hülfe fleht,
Heiliger Libori !
Deine Fürbitt ruf ich an,
Hilf, das ich dir folgen kann,
Heiliger Libori !

While this hymn was in progress, a relic of St. Liborius, in a silver *châsse*, was passed along the railing in front of a temporary altar reared for the festival at the east end of the nave, to be kissed by the faithful, who thronged thither for that purpose. No time was given for any lingering over the osculatory act, for the receptacle after being wiped with a handkerchief by the officiating priest, who had divested himself of his cope for the function, was passed on *sans cérémonie* to the next worshipper. The crowd was so great, and the struggle to secure an early kiss so sharp, that now and again I quite trembled lest the sanctity of the place should be broken by some ebullition of ill-feeling, but all passed off with great decorum. To my regret the hymn came to a conclusion long before the last few devotees had paid their respects to the relic, so that the rest of the ceremony had to be performed in silence. Many persons being engaged in private devotion, the cathedral remained open for a considerable time after the conclusion of the service, so, anxious to renew acquaintance with the various portions of the building, I stole noiselessly about its pillared aisles which, impres-

sive by day, appeared doubly awful in the fast-gathering darkness, one solitary red lamp before an altar in the south transept showing where the Lord lay.

Breakfast on the following morning having been despatched betimes, to the accompaniment of deep-toned bells, I repaired to the cathedral, lingering for a brief space in the northern precincts, and then, preceded by a canon who issued from his residence in choir vestments—purple cassock, diaphanous surplice, black tippet, and red biretta—I traversed the cloisters and chapter house, entering the church by the north transept door as the last Psalm of Terce was being chanted in the high choir, *senza organo*, to the second ending of the Eighth tone. The Psalm, which was sung by the boys and men of the choir all together, and in a rather high key—B flat, I think—being concluded and followed by the versicles proper to the Office, a soft voluntary was played upon the sweet-toned organ in the choir, as the celebrant vested in cope, and attended by an acolyte, performed the aspersions, the *Asperges me Domine* being sung meanwhile to the familiar tune. This preliminary function over, the officiant retired to the sacristy, whence he presently emerged, having exchanged the cope for the chasuble, and accompanied by deacon and subdeacon. The Mass then began with the Introit proper for the Festival of St. Anne, which, presumably on account of its occurring within the octave of the patronal festival, had been transferred to this, the first most convenient Sunday following.

The Introit, with the melody of which I was familiar, was the 'Gaudeamus omnes in Domino, diem festum celebrantes sub honore beatæ Annæ: de cujus solemnitate gaudent Angeli, et collaudant Filium Dei' ('Let us all rejoice in the Lord, keeping a festival day in honour of Blessed Anne, at whose solemnity the angels rejoice, and give praise to the Son of God') followed by the first verse of the 45th Psalm: 'My heart is inditing of a good matter, I will speak of the things which I have made unto the King.' The Graduale, 'Dilexisti justitiam,' and the Offertorium, 'Filiæ Regum in honore tuo, adstitit Regina a dextris,' all drawn from the same Psalm, were sung with great vigour, but without organ accompaniment, by a large choir composed of a body of seminarists and boys—the latter in scarlet cassocks, surplices and skull caps—to the ancient Plain Chant. It was, however, only possible to get a glimpse of the choristers now and again, not only from the stalls being set back behind the two Renaissance altar-

pieces alluded to in the preceding chapter, but from the great height of the choir floor above the nave. All this, however, only contributed to the picturesqueness of the scene, enhanced by the depth and gloom of the square-ended choir, where in the dim distance the white and gold vested ministrants moved to and fro before the high altar placed at the extreme east end.

The several portions of the office were taken to the Missa Papæ Marcelli of Palestrina, and of course without instrumental aid, so that after so much unaccompanied music the playing of a voluntary on the organ in the choir came as an agreeable relief at the Offertorium.

Although the open benches in the nave were fully occupied, the congregation was not vast during the earlier stages of this the Chapter or Canons' Mass, but as the Office went on the church began to fill rapidly, until at its conclusion there was barely standing room at the west end of the cathedral between the two great doorways where I had elected to take up a position. The large number of poor was a pleasingly conspicuous element in the throng, and it was interesting to observe the awe with which the little Westphalian girls and boys brought in from surrounding villages by their parents gazed about the majestic building, and at the, to them, mysterious ceremonial being enacted at the end of the deep dark choir. Hitherto the congregation had been unable to join vocally in the service, but as soon as the officiants and choir had withdrawn at the conclusion of the Chapter Mass, a priest ascended the pulpit in the nave while the people sang a hymn of two verses with a fervour that showed how ready they were to take their part. So fine were these two stanzas that I cannot forbear inserting them here:

Groszer Gott, wir loben dich,
Herr, wir preisen deine Stärke;
Vor dir neigt die Erde sich
Und bewundert deine Werke.
Wie du warst vor aller Zeit,
So bleibst du in Ewigkeit.

Cherubim und Seraphim,
Alle heil'gen Engelchore,
Singen stets mit lauter Stimm
Dir zum Lobe und zur Ehre:
Heilig, heilig bist du, Gott,
Heilig, Herr Gott Sabaoth.

The seventeenth century tune by Johann Cruger, to which this hymn was sung, resembled in its first two strains that known as 'Ratisbon' (set in 'Hymns Ancient and Modern' to 'Christ, whose glory fills the skies'). Many of these old German melodies seem to be the common property of Catholics and Protestants, the one in question being wedded in the Evangelical hymnals to Henrietta of Brandenburg's beautiful hymn :

Jesus meine Zuversicht
Lebt, und ich soll mit ihm leben.[1]

I then quitted the cathedral for a short time in order to see what was going on in other churches of the city. The Busdorf Kirche and the great Jesuit church were untenanted, save by a few persons engaged in private devotion. Not so the Carmelite

[1] A touching story is attached to this hymn. After the disastrous battle of Jena, when the Prussian army had been forced to fly in confusion beyond the Saale, one of the trumpeters, a native of Langensalza, found himself cut off from his squadron and hotly pursued by some French chasseurs. Although almost hunted to death the brave trumpeter determined not to surrender to the enemy, but to try to reach the other side of the Saale, as he saw his only hope of saving his life and liberty lay in swimming the river. When the poor fellow reached the bank, he found the side on which he was so precipitous and rocky, and the stream so rapid, that it seemed certain death to make the attempt. He had little time to ponder, his pursuers were close behind him. Uttering a fervent prayer for God's mercy and grace, he resolutely spurred his wearied charger to take the leap. Horse and rider dashed into the foaming water. A cry of admiration and astonishment burst from the pursuers. They stopped on the edge of the precipice, and looking down perceived that the trumpeter was just emerging from the water in which he had sunk. God had supported the brave Prussian with His gracious arm. His faithful steed sank dead to the bottom, killed by the fall, but the rider reached the opposite bank in safety. The soldier's first feeling was to fall upon his knees and render thanks to God for his wonderful preservation. Without further thought about his own safety, he knelt on the smooth sand of the bank, drew his trumpet from behind his back, and blew in trembling notes the tune of that hymn familiar to Prussians 'Jesus meine Zuversicht' ('Jesus is my confidence'). Deeply moved by such manifest preservation on God's part, and touched by such unwonted piety, the French soldiers almost involuntarily dropped their carbines. Others, however, had come up who were utter strangers to any feelings of reverence and religion. Just as the tune of the hymn was dying away, a deadly shot released the soul of the Christian soldier. He fell while rendering praise and thanks to God, and in his country's service.

church—an aisleless rococo structure of the eighteenth century somewhat resembling our St. Mary le Strand and situated a little to the east of the cathedral—where there was preaching, and the Franciscan church in the main street near the railway station. Both were so crowded that entrance was impossible, large numbers standing outside the doors, where they joined most lustily in the hymn singing. At the latter, Low Mass interspersed with hymns was in progress, the effect of one of them sung to Haydn's setting of the 'Tenebræ factæ sunt,' wafted as it was from the densely crowded church into the street thronged with passers by, being singularly impressive.

My way back to the Cathedral obliged me to pass the Romanesque twin-steepled church of Kloster Abdinghof—the only one in Paderborn, I believe, held by the Protestants. The morning service—whatever it had consisted of—was just over, the congregation had taken its departure, and, as I crossed the threshold of the north door, the last strains of the voluntary, played upon an organ of the 'screamy' order, in a remote western gallery, struck upon the ear. Outside the building several companies of soldiers were drawn up awaiting the signal to enter, which was the appearance at the door of the Prediger—a stately figure in black gown, bands, and low square cap. Diffident as to whether this service was open to the public, and seeing nobody waiting about for the purpose of assisting at it, I did not re-enter the church, particularly as I was anxious to secure a place in the cathedral for the People's Mass, which the bells had for some time been announcing.

The first hymn was being sung when I reached the great south porch, which was so thronged as to render admittance that way quite impossible. Very grandly did the strains of Melchior Teschner's noble melody, associated in 'Hymns Ancient and Modern' with the Palm Sunday processional, 'All glory, laud and honour,' roll out from the crowded building and through the vaulted 'paradise' to the Domhof, where I lingered for a brief space to enjoy a specimen of unisonous congregational singing, so peculiarly solemn and awe-inspiring from the circumstances under which I was introduced to it.

Then I passed round the east end of the cathedral, descended a flight of steps, traversed the chapter-house, and so gained the body of the church by the north transept door before this majestic hymn, whose first verse ran thus, was concluded :

Wir werfen uns danieder
Vor dir, Gott Sabaoth ;
Wir singen Dankeslieder,
Verkündend Jesu Tod.
Nach seiner Vorschrift feiern
Wir jetzt sein Opfermahl,
Das er uns zu erneuern
Voll Liebe anbefahl.

At the upper end of the nave where I was standing the crowd was not so dense, and, furnished as I was with a *Gesang und Gebetbuch* bearing upon its cover the appropriate legend 'Sursum Corda,' I was enabled to follow the office--Low Mass interspersed with hymns—with greater enjoyment.

If the effect of the hymn singing was impressive outside, it was doubly so within, enhanced by the solemn architectural surroundings ; while the earnestness and devotion pervading the huge assemblage—which not only filled the two rows of benches in the nave but completely choked up the alley between them—was not by any means the least interesting feature in the service.

The hymn sung at the Offertory—

O Vater, sieh von deinem Thron
Auf den Altar ;
Es is dein vielgeliebter Sohn,
Der hier von neuem
Sich dir will weihen
Für unsre Schuld—

was very solemn, being sung, as were all the hymns, very deliberately, and with a pause after each strain.

St. Anne was commemorated at this People's Mass—a service which might with advantage be introduced among ourselves—by a very touching hymn of four stanzas, the first of which I transcribe :

Mutter Anna, dir sei Preis,
David's Sprosse, edles Reis,
Heil'ge Mutter Anna !
Du bist aller Frauen Zier,
Alle blicken auf zu dir,
Heil'ge Mutter Anna !

and the office concluded with the following hymn of thanksgiving to the chorale introduced by Mendelssohn into his 'St. Paul' to

the words 'To God on high be thanks and praise' and adapted by the compilers of 'Hymns Ancient and Modern' to the Passion-tide hymn commencing 'O sinner, lift the eye of faith':

> Nun laszt uns aus der Seele Grund
> Dem Höchsten Gott dank sagen,
> Und preisen ihn mit Herz und Mund
> Jetzt und in allen Tagen!
> Denn seine Macht und seine Gnad
> Sich wunderbar bewähret hat
> An uns in diesen Zeiten.

To avoid the rush which took place to the great doors directly this People's Mass was over, I left the cathedral quietly by the cloisters, and with the strains of the last hymn lingering in the ears, accompanied by the murmuring of the clear pebbly-bedded Pader, took an anteprandial stroll in the quainter and more picturesque parts of the city, much impressed with the solemnity of the office at which I had just assisted, for it was as fine a specimen of the congregational type as the Chapter Mass had been of the reflective.

I was disappointed, however, on returning to the cathedral after that important function—the one o'clock German dinner, to find the postprandial offices of None and Vespers concluded, but another large congregation was assembled in the nave for some devotional exercises which seemed to be highly popular.

A hymn opened the service, followed by a Litany responded to by the great concourse *sine notu*, but with one deep sonorous voice which could only be compared to the hoarse monotonous wild roar of billows rolling inward to the shore, not when there is a rough sea but when all is solemn and calm.

A canon next ascended the pulpit and, with little or no action, delivered a short extempore sermon which was evidently listened to with rapt attention. Towards its close the candles on the altar were lighted, and kneeling before it the officiant, having assumed a white cope, intoned the opening strains of the *Tantum ergo*, and then—

> The organ breathes its deep-voiced solemn notes,
> The people join and sing, in pious hymns
> And psalms devout. . . .
> . . . . . The long-drawn aisles
> At every close the lingering strains prolong:

> And now, of varied tubes and reedy pipes,
> The skilful hand a softened stop controls :
> In sweetest harmony the dulcet strains steal forth,
> Now revelling high, and now subdued : afar they float
> In lengthened whispers melting into cadenced murmurs,
> Forming soft melodious strains, and placid airs,
> Spreading gently all around, then soaring up to heaven !

As the immense congregation poured out of the Dom at the conclusion of this service a Lutheran funeral procession crossed the Platz on its way to the cemetery. It was accompanied by a brass band, whose playing of that chorale which is of such frequent occurrence in Bach's sublime St. Matthew 'Passion,' coupled with the tolling of the two great bells in the steeple of the Abdinghof Kloster Kirche, produced an effect of much solemnity. I heard part of the service at this Protestant church in the evening. A flat-roofed basilica in the simplest and severest phase of Romanesque, it has been much restored ; but it appeared well kept —not to say 'smug' like the generality of Protestant churches whether in Germany or elsewhere—and its decoration has been carried out in commendably good and quiet taste.

I was particularly struck not only with the 'Majesty' frescoed upon the semi-dome of the apse, but by the parallelised scenes in the spandrels of the arch dividing the nave from the choir, which very appropriately set forth the expulsion of Adam and Eve from Paradise and the Annunciation to the Blessed Virgin. German Protestantism clearly has leanings not only towards a correct system of iconography in the mural and vitreous decoration of its churches but towards an improved ritualism, as evidenced by the apparelling of its Communion Tables with frontals varying with the ecclesiastical seasons.

At Abdinghof the flat roof of the nave was painted with sentences from the Apostles' Creed ; tapestry relieved the bareness of the plain square columns ; dignity was lent to the chancel by its elevation above the floor of the nave, being approached by a flight of steps, at the top of which stood a pair of ambon-like erections, serving, as I afterwards discovered, as pulpit and reading-desk ; and upon the Communion Table, on either side a crucifix, there burnt ten lights, four in single candlesticks and the remaining six in branches.

There were barely twenty people scattered in a sea of pews

very much at my service, when the organ in the west gallery struck up a prelude to the first hymn, which oddly enough was to the melody of Teschner, heard under more inspiriting circumstances in the morning. At the conclusion of this hymn, which was sung in harmony by some persons in the garments of every-day life in the gallery, the Prediger, who had hitherto remained concealed, now came forward, and stood before the Communion Table. Here some versicles were intoned and responded to with organ accompaniment; a lesson and another hymn to a melody I did not know succeeded, and then, observing that the Prediger was 'making' for the pulpit, I 'made' for the door, knowing well what would happen if I did not, and so quitted the church, leaving him and his scanty flock to 'freeze it out together.'

While prosecuting some architectural studies on the north side of the cathedral, I observed persons dropping in by twos and threes at the graceful trefoil-headed doorway which corresponds to the grandiose southern one; so, opining that some office was about to take place, I passed once more into the spacious nave, seating myself in the northern transept to await the commencement of the service and to watch the arrivals. One little old lady—'Mr. F.'s aunt' personified—leaning on the arm of a younger one, particularly attracted my attention by the profound obeisance she made, while passing the archway opening to the crypt, to the great crucifix stationed down there, before which a lamp was burning.

Here then I sat admiring 'spaciosam ædificii majestatem,' like the pilgrims while awaiting in the nave of Canterbury cathedral their summons to the shrine of St. Thomas. The weather during the afternoon had been somewhat unsettled, fitful gusts of wind being accompanied by smart showers which had converted the alleys between the rows of booths on the Dom Platz into perfect quagmires; but now the gently westering sun was pouring floods of yellow light through the unstained windows at the lower end of the nave upon a crowd which, gathering silently and imperceptibly, had reached huge dimensions. At half past seven a solemn piece was played upon the great organ, as the officiating priest in a white and gold cope, and attended by two acolytes, emerged from the sacristy, and passing down the deep dark choir, descended the steps to the temporary altar. The service was the same as that of the preceding evening, and consisted of Bene-

diction, followed by the veneration of the relic of St. Liborius,[1] when the crowd was if possible greater, and the singing of the popular hymn in honour of the Saint characterised by increased fervour. Although it was pleasant to hear once again the stirring melody that had left so agreeable an impression the night before, I should have preferred the more liturgical Prose or Sequence which, commencing

> Franciæ quondam decus atque lumen,
> Quem colit Sartor Paderæque flumen,
> Huc ades nobis ope sanctiori
> Dive Libori,

recalls the sapphics one hears in the Gallican churches on certain 'holy days of holy men;' but it is sung at Paderborn only during the octave of the festival, i.e. from July 23 to July 30, in the course of the chapter offices and from the books peculiar to the diocese.[2]

During the great rush to venerate the relic, I entertained grave fears as to the safety of the little old lady and her companion, whose entrance I had watched with such interest, but that they came out unscathed from the ordeal was evident, for on crossing the close after the service, I encountered them on the way to their domicile. I pictured it the quintessence of neatness, quietude, and precision!

On the ensuing Monday morning, after assisting with a goodly congregation at the Canons' Mass sung in the choir and to the

[1] At such times as it is not exposed for the veneration of the faithful, this relic of St. Liborius—hermetically sealed in a bag of blue silk—is enshrined within a silver-gilt casket, fifty-three inches long by twenty broad, and of the most elaborate Renaissance design.

It was executed in 1627 by one Hans Krake of Dringenburg at the cost of the Landdrost Wilhelm Westphal and his wife, in honour of the saint and for the welfare of their unfortunate country after the old one had been stolen in 1621 by a mad warrior ('a vesano milite').

The 'mad warrior' alluded to in the inscription upon the reliquary was the Protestant Duke Christian of Brunswick, who in the course of his plundering of the Westphalian cathedrals and churches during the Thirty Years' War had carried off the original shrine, which he caused to be coined into dollars bearing his likeness and the inscription 'Gottes Freundt der Pfaffen Feindt' (God's Friend the priests' Foe).

[2] This Prose with its plainsong melody is to be found in the *Manuale Ritualis Romani ad faciliorem sacerdotum usum excerptum Ritibus Diœcesi Paderbornensi Propriis*, vol. iii. p. 139.

old Plain Chant without organ, though that instrument broke in at intervals with beautiful effect, my second visit to this early home of German Christianity drew to a close. So at ten o'clock doggie, who being afflicted with an asthmatic attack had pervaded the establishment coughing like a grampus, stood on the steps of the hotel between the proprieter and proprietress, as amid many an 'Adieu,' 'Aufwiedersehen,' 'Gute Reise,' and wag of stumpy tail, the omnibus rolled off with me stationwards to catch the half past ten train for Herford.

CHAPTER XI

HERFORD, LEMGO, AND HAMELN

THERE are certain districts of Northern Europe to which the student of ecclesiastical antiquities must oft-times recur with pleasurable emotions. Such are, to name but a few, the Holland of Lincolnshire and the Marshland around Wisbech, regions in which, if nature has been sparing of her gifts, art has been bountiful; the Valley of the Nene, with its succession of graceful moderately sized parish churches, ranging from the Saxon of Brixworth and Earl's Barton to the Late Perpendicular of Whiston; the banks of the Oise from Noyon to Paris; and those of the Rhine from Neuss to Speyer.

With these churches the comparatively inedited ones of Westphalia, from their number and their proximity to each other, as well as from their great antiquity and the almost entirely unaltered state in which many of them have descended to our times, deserve to be classified. If they are deficient in the delicacy and refinement characteristic of their Rhenish, Saxon, and Franconian sisters, they are the more interesting in proportion as they are unlike them.

The merits of the larger churches in Westphalian Prussia, and the type and individuality of the smaller ones, entitle them to somewhat more attention than they have hitherto received at the hands of English ecclesiologists. Perhaps owing to their being seldom visited by the majority of my compatriots, who generally speaking are a gregarious race, deriving their knowledge of Germany from a trip down the Rhine where 'English is spoken everywhere,' or from a hasty glance at it as they wing their way to the Swiss mountains, they have remained unknown.

But to those who prefer to leave the beaten track, a little tour in Westphalia will open up much that is novel and pleasing, such of the larger towns as Münster, Osnabrück, Dortmund, Soest,

Lippstadt, Paderborn, Minden, Höxter, and Herford being replete with architectural interest whether of an ecclesiastical or civic nature, and serving as admirable *points de départ* for places of less importance. Thus—Münster will be found a convenient centre for Asbeck, Billerbeck, Havixbeck, Koesfeld, Ludinghausen, Notteln, Osnabrück and Vreden. From Dortmund or Soest, Aplerbeck, Bochum, Druggelte, Frondenburg, Hamm, Iserlohn, Kirchlinde, Methler and Unna are accessible. Neighbouring to Lippstadt or Paderborn are Boke, Brenken, Buren, Erwitte, Gesecke, Neuenhersee, and Obern-Tudorf. Corvey, Lippoldsberg, Lügde, Ober-Marsburg, and Warburg may be reached from Höxter; Bielefeld, Enger, Lemgo, and Marienfeld from Herford; and Barsinghausen, Fischbeck, Hameln, Idensen, and Loccum from Minden. In addition to the places named in this list, there are numerous villages presenting specimens of church architecure which, if not of a high order, will prove interesting and instructive either to the student or to the dilettante with a superabundance of leisure.

Of a little cluster of towns on the north-eastern confines of the province, few will be found more agreeable as a centre for a few days excursionising than Herford, or as it is written in the old chronicles Hervorden. Picturesquely situated upon two little streams tributary to the Weser, the Aa and the Werre, the town grew up around a Benedictine nunnery founded by Louis the Pious in 798. Its abbess, like those of Essen and Quedlinburg always a lady of rank, was a member of the eighth or Westphalian circle of the Imperial Estates, was invested with a certain amount of territorial jurisdiction, and in this capacity was called upon to furnish one horseman and six foot soldiers to the Imperial forces. In 1530 the doctrines of Luther and Melanchthon were introduced into the town with the usual results. The then reigning abbess, Anna von Limburg, turned Protestant, and the house was 'reformed' but not dissolved, continuing like Quedlinburg in this curiously Lutheranised state, with its abbess reigning over her little territory until the break up of the old German Empire in 1803, when the community was scattered. The last abbess, Markgräfin Frederika von Brandenburg-Schmedt, survived the dissolution until 1808, and at her death the royal court of Prussia went into mourning for a fortnight.

One of these Protestant abbesses forms an interesting link between Herford and the present royal family of England. This

was Elizabeth von der Pfalz, the first of a troop of children born to Elizabeth, daughter of our James I, and Frederick Prince Palatine of the Rhenish Provinces. For the nuptials of this subsequently unhappy and landless pair, enormous sums of money were expended upon scenic decorations, poetry, and music, in the expectation that great things would result from their union. But in an evil hour, and at the instigation of his wife, Frederick accepted the crown offered him by the Protestants of Bohemia, a dignity which, followed as it was by the loss of the battle of Prague fought by the Catholic forces under his Emperor, he enjoyed but for one winter, thus earning for himself the sobriquet of 'The Winter King.'[1] The era of chivalry not having quite died out, the Princess Elizabeth, one of the most beautiful of women, inspired enthusiasm in the breasts of English poets and German princes. Sir Henry Wotton apostrophised her in those graceful stanzas commencing—

> You meaner beauties of the night,
> That poorly satisfy our eyes
> More by your number than your light,
> You common people of the skies;
> What are you when the Moon shall rise?

while Christian of Brunswick, in his enthusiasm for her, and wearing her glove in his hat, engaged in the spirit of a crusading knight in that most unchristian of wars called from its weary length the Thirty Years' War, earning for himself by his spoliation of the Westphalian churches, notably the cathedral of Paderborn, the title 'Gottes Freundt der Pfaffen Feindt' 'God's friend and priests' foe.'

Of the large family born to the Prince and Princess Palatine, Rupert and Maurice were conspicuous figures in our Great Civil War. Louise, the second daughter, embracing Roman Catholicism took the veil and died abbess of Maubuisson, while Sophia, the

[1] *Comes palatinus palans sine comite.* He was pursued with satirical songs and caricatures. Elizabeth Stuart, who was a zealous Calvinist, ever seconded the projects of her husband, whose inaptitude for government was speedily discovered by the Bohemians. His introduction of the French tongue and customs into his Court created great dissatisfaction among his subjects, and this was increased by his encouragement of the attacks made from the pulpit by his chaplain Scultetus upon the Utraquists and Lutherans and by the demolition of crucifixes, pictures, and other ornaments in the churches of Prague.

youngest, by her marriage with Ernest Augustus duke of Hanover and first Elector of Brunswick-Lüneburg, became the worthy link between the Royal Houses of Stuart and Hanover, by the accession of her son George to the throne of England in 1714. Sophia's marriage took place two years before the recall of Charles II., but the birth of a little prince, great-grandson of one English king, and son of the first cousin of the restored monarch, passed unnoticed in England amid the general joy which accompanied his return.

From the accounts left by Sophia of her eldest sister Elizabeth, we learn that she was the 'bluestocking' of the family, having a predilection for philosophy and science, corresponding with Descartes, William Penn, and other great people of her day. Desirous of leading a single life, she obtained the abbacy of Herford a quiet unostentatious independence to which she had long aspired—in 1661. Here she made herself generally beloved by numerous acts of kindness dispensed around her in the little territory over which she held sway, and dying February 11, 1680, was interred in the choir of the stately minster, which, rising from a charmingly foliaged square recalling the close of an English cathedral, possesses more than a passing interest for us, from its association with one who was the grand-daughter of the First James and the aunt of the First George.

Of one of the predecessors of this grand church, which testifies to the pious munificence of successive abbesses, only a small portion remains—the western part of the choir, which from its workmanship appears to date from the twelfth century. The minster as we see it now is mainly a work of the thirteenth century, that Augustan age of church architecture, when the re-edification of every class of religious edifice was being prosecuted with the utmost vigour all over Northern Europe. To this period must be assigned the imposing nave, completed in 1275 under the abbess Pinnosa. Subsequently the south side of the nave was much altered in appearance by the extension of two of its bays to form chapels, one being carried out beyond the transept, which, following the old Westphalian custom, projected little if at all outside the line of the aisles. In the fifteenth century, under the abbess Anna von Hunoltstein, the Romanesque choir, which hitherto had doubtless terminated in an apse, was lengthened, the fenestration of its southern wall altered, and the whole finished with a square east end.

To the same period the present Late Gothic aspect of the

west front between the towers may be referred. In 1492, the south-western tower reached its present dimensions and the structure assumed much the same appearance externally that it now wears.

The nave of this minster at Herford is one of those structures that render German church architecture so chronologically puzzling, for here we have a building in progress at the same time as the churches of Our Lady at Treves and St. Elizabeth at Marburg—works entirely emancipated from the Romanesque element—displaying the round and pointed arch in juxtaposition, and in such a manner as to lead anyone not acquainted with the idiosyncrasies of the North German architects to class it with such Transitional specimens as the cathedral at Sens and the choir of Canterbury, whereas in conception it is at least half a century later.

Herford is in fact only one of the numerous churches in Germany affording sufficient evidence that the architecture of that country was one of fits and starts and conceits, not of growth, and replete with the contradictions and eccentricities necessitated by such a condition. All this is of course highly interesting when once the thread is unravelled, but the questions that present themselves to the mind are these. Was this want of natural growth of one style out of another a German invention in the true sense of the word? Or was it, as the result of the sudden conversion of a slow and sluggish people to the beauties of foreign work, a resolute and hearty attempt to make the style their own by the infusion of national peculiarities? I opine the latter. No style was ever invented. The growth of architecture has always been gradual and systematic, and it is possible that Germany may have refused to follow the lead of France and England in art until their superiority was so great as to make it a matter of absolute necessity, and that then an attempt would be made to impart a national character to what had been in the first place borrowed.

But setting peculiarities apart, the minster church at Herford, as one of the earliest and most grandly conceived buildings of the unclerestoried, 'hall' or three-naved (*dreischiffige*) class, has great claims upon our admiration. In several particulars it bears a very close resemblance to the Dom at Paderborn, for which I am greatly inclined to think it served as the model, as the works at Herford must have been in a very advanced state when in 1263 the fire occurred at Paderborn necessitating the almost total recon-

THE MINSTER, HERFORD: FROM THE SOUTH-EAST

struction of that cathedral. At Herford we find the north and south aisles equipped with the same series of dormers so magnified as to produce a continuous serrating of gables, and without which the huge mass of roof covering both nave and aisles would appear intolerably heavy; the windows placed high up in the walls; the spacious aisles divided from the nave with which they are commensurate in height by the same imposing cluster of shafts around a cruciform core; the cavernous-looking quadripartite vaults; and the long square-ended choir.

Interiorly the minster at Herford, cumbrously fitted, and deficient in those flights of steps that contribute so much to the dignity and interest of the Dom at Paderborn, is by no means so picturesque, while as regards their outward appearance the character of the two buildings is reversed. There is an air of greater repose in the outline of Herford, while the Late Gothic additions made to the south side, if destroying its value as an architectural composition of the thirteenth century, impart a picturesqueness of effect which cannot be denied, especially when the church is viewed from the south-east. The northern elevation is especially valuable from having descended to us in an unaltered condition, albeit deprived of the conventual buildings which adjoined the church on this side. Their destruction took place after the suppression of the house in 1810. These cloistral appendages at Herford must have been of considerable extent and great architectural value; their loss therefore is a matter of regret to the ecclesiologist. The fenestration of the three gabled compartments on this side is most interesting. The first two, counting from the east, have tall round-headed windows of one light in couples; the remaining one has a triplet, of which the central window is pointed and the side ones round-headed. All are placed high up in the wall, and below them can just be discerned the abbess's door, and the marks left by the arches of the southern ambulatory of the cloister.

The north-western tower with its low pyramidal capping of slate looks very effective from the opposite angle of the broad piece of ground once covered by the recklessly destroyed conventual buildings. A considerable portion of the northern face of this tower is occupied by a very tall lancet window of the purest Early Gothic, a similar window but not so long piercing part of the western side. The next stage of this tower, which

rises but little above the gable of the façade, was added after a considerable lapse of time, as indicated by the style of its small windows, coupled and of two lights apiece. The work was then abandoned, probably through the Reformation troubles that overtook the town early in the sixteenth century. Had this tower been carried up to a height commensurate with its southern sister, the minster at Herford would have presented us with one of the most imposing western façades in Germany.

In the angle formed by the north transept and the choir is a tower-like erection, octagonal in its upper storey, and said by Lübke to have constituted the chapter-house and dormitory of the nuns. High up in the wall of the second bay of the choir, the oldest existing part of the church, is a pair of round-headed lancets; then comes the fifteenth century addition, which, with its square end and its large flamboyantly traceried windows, has quite an English look. In the wall below the great six-light east window occurs one of those little bits of detail in which the fifteenth century German artist excelled. This is a panel containing a beautiful but much mutilated group of the Crucifixion beneath a late Gothic tabernacle. The figure of the Christ has completely disappeared, while those of the Blessed Virgin and St. John have escaped with decapitation. From its striking resemblance to a sculptured panel in the southern ambulatory of the choir at Osnabrück cathedral one would imagine it was the work of the same hand.

The twelfth century wall of the second bay of the choir on the south side remains, but has had a large Late Gothic window inserted in it. The first bay is occupied by a transeptal projection in two storeys, as will be seen by reference to the view showing the whole of this side of the minster. The small window in the lower of these storeys lights the sacristy, which is entered from the minster yard on the east by a graceful doorway having a window above it within the same arch—a favourite device in continental and Scottish Gothic buildings,[1] but rarely met with in English ones. The upper stage of this projection is commensurate with the transept, from which, however, it is separated internally, though open to the choir, it having perhaps formed a minstrels' gallery. The original fenestration of this side of the church is apparent

[1] The parish church of Linlithgow has such a doorway, an illustration of which, borrowed from Billings' *Antiquities of Scotland*, is given by Fergusson in his *Ancient and Mediæval Architecture*.

in the first and third of the great gabled compartments. The second one with its obliquely set buttresses, its elongated six-light window somewhat thinly traceried, and its gable enrichment —an adumbration of that idea which later on was carried to such an excess in Northern Germany, looks to all appearances like the transept. This is in the third bay, but from its ranging after the old Westphalian fashion with the lines of the aisles is only distinguishable by its somewhat increased breadth.

THE MINSTER, HERFORD: FROM THE SOUTH

The slender ringed shafts with their foliaged caps to the coupled lancets of this transept are extremely graceful and suggestive of Transitional French work, but the tripled ones which with their deep intrados light the most westernly bay are essentially German, as are the shallow arcades that follow the lines of the gables. The porches, though not grandiose and devoid of the sculptured human form, are interesting. The transeptal one has a most graceful inner doorway composed, like the

western one of St. Cross, Winchester, of two trefoil-headed openings, but the quatrefoil which lends such grace to the head of the English example is wanting in the German one. The outer arch of this porch springs from corbels and is surmounted by a gable.

The porch or 'paradise' to the first bay on this side has two outer arches likewise gabled, is of great depth, and vaulted from a central pillar whose capital is foliaged in the stiff-leafed manner of Early French work.

The pillarets supporting the wall arcading on the left hand side of the porch have somewhat elongated bell-shaped capitals which from their unfoliaged character present a rather impoverished appearance, but the caps of the two trefoil-headed inner doors—humble editions of those at Paderborn—are extremely rich in leafage. Of the two towers with which it was intended to equip the church only the south-western one has ever reached completion. Commensurate in length and width with one bay of the aisle, it is of truly noble proportions, but differs in detail from its unfinished sister, to which I have briefly alluded, being divided—in a manner retained throughout all the epochs of Gothic—into a number of stages of equal height. The accompanying illustration exonerating me from a detailed description, I need only remark of this steeple that the uppermost storey with its double gabling to each side is an addition of the last decade of the fifteenth century, the Romanesque feeling imported into it being strangely illustrative of the tenacity with which the Teutonic mind clung to primitive forms long after they had been abandoned by ourselves and the French.

It is to be regretted that the original west front between the steeples should at a late period have undergone metamorphosis. It now presents that feature to which I have already drawn attention—the square-headed doorway surmounted by a window, both comprised within an arch springing from moulded jambs without the intervention of capitals.

This exaggerated tympanum—it is impossible to describe it otherwise—is, as I have already observed, a favourite German device, sometimes found as here, and at the church of St. Mary in the Meadows at Soest, in a glazed form; at others affording a field for a sculptured subject, as for instance the Root of Jesse, over the south door of St. Lambert at Münster.

The Herfordians having embraced Lutheranism no longer

require their churches kept open for private devotion, so if you are desirous of becoming acquainted with their internal features you must hunt up the 'Kuster,' be taken round by him, and possibly be called to look at matters for which you do not care when the mind is bent on unravelling the architectural history of the building quietly and alone. However on the occasion in question I was spared this infliction, for a funeral party being expected to return to the minster for a brief service subsequent to the interment in the cemetery, the inner doors of the south-western porch stood invitingly open, so I seized the opportunity to make a tolerably satisfactory survey of the interior unchallenged by any official. Although by no means so picturesque as that of Paderborn cathedral, which it resembles in several particulars, the nave of this minster at Herford must I think be considered the superior work of art, the purer and more virginal idea. It is in every way a masterly conception; the colossal columns dividing the nave from its aisles and composed of beautiful clusters of slender shafts inserted in the angles and attached to the faces of a cruciform block; the group of shafts corresponding to these piers in the aisles; the excellence of the foliaged ornament; and the deep dome-like vaultings, at once riveting the visitor's attention.

The non-picturesque character of the interior is partly attributable to the floor of the church being flat from end to end, to the heavy pewing, and to the almost total absence of mediæval furniture. There is something not quite satisfactory too about the east end of the deep choir, the great six-light east window—filled with indifferent modern stained glass representing the Twelve Apostles—being brought too low down in the wall, into which it is by no means gracefully fitted, for true dignity of effect. A great appearance of length is imparted to the interior by its division into seven very wide bays, four of which serve for the nave, one for the transept, and the remaining three for the choir. The quiet polychromatic decoration of the pillars and roof is commendable. Within the bay opening to the north transept is a stone gallery, forming in pre-Reformation times the nuns' choir and raised upon a crypt-like erection. There are two altars, one below the east window, the other probably a survival of the Holy Cross altar which in cathedral and conventual churches stood beneath the great rood at the entrance to the choir.[1] In the centre of the

[1] The retention of this Holy Cross altar by the Lutherans in many of the large churches that have passed into their hands is very remarkable.

choir, and between the two altars—each of which was vested on the occasion of my visit in a green frontal and equipped with a crucifix and pair of massive candlesticks—stands the font. Its octagonal bowl shows mutilated groups of subjects typical and antitypical of our Lord, and around its stem are niched figures of Saints. This and a low reredos to the easternmost altar appeared to be all that remains of the ancient furniture in which the minster from its great importance must have been very rich. No doubt much spoliation of the Herford churches took place in 1530 when the new doctrines of Luther and Melanchthon were introduced into the town. Of old stained glass there is not even a fragment, but some handsome choir stalls bespeak the piety of more than one Lutheran abbess.

Presently, through the open south door, the funeral party, headed by two 'Predigers' in black gowns, bands, and low flat-crowned caps, was seen returning to the church across the charmingly foliaged Münster Platz. When all had entered a hymn was sung, unaccompanied but with that strict attention to time and tune universal in Germany, to the beautiful chorale set in our hymnals to the words 'O Sacred Head, surrounded.' One of the ministers then ascended the handsome Renaissance pulpit, which with the doorway at the foot of the staircase is one of a type very common in this part of the country, delivered a brief address, shook hands with the immediate relatives of the deceased, and the proceedings terminated.

After lingering a little in the precincts of the building, which was of course locked up as soon as the service was over, I sought a brief repose at the Hotel Stadt Bremen, a quiet unpretentious house where the bed-sitting room allotted me overlooked a picturesque congeries of spires, red-tiled roofs, and trees. The embroidered antimacassar of the sofa cushion bore the seductive legend 'Nur ein Viertel-Stündchen' (only a little quarter of an hour), or in our vernacular 'forty winks.' But constant working at the pump and jangling of the iron handles of pails in the courtyard below—reminding me of 'Todgers's' on Saturday night, coupled with the incessant cackling of poultry, were by no means conducive to slumber, so I gave up the attempt in despair, and fortified by an early cup of tea set out to view the church of St. Mary on the Hill. It was a delightful afternoon, and a walk of a few minutes through streets and bypaths all mixed up with trees and murmuring streams brought me to this graceful edifice

which occupies a gentle eminence on the eastern side of the town.

In 1011, in consequence of an apparition of the Virgin in the form of a dove in a tree to a shepherd, the Abbess Godesta —a liberal benefactress to the minster—founded a church on this spot, which was consecrated by Bishop Meinwerk of Paderborn. Early in the fourteenth century the Abbess Luitgardis commenced the present church, attaching to it a foundation for ladies of noble family, hence the title by which it is still known—Die Marien Kirche auf Stift Berg. Although finished in 1325, it illustrates the Geometrical phase of the Complete Gothic style, which with ourselves and the French had passed into the Flowing one; but it bespeaks the taste and skill of a master in his art, and has doubtless served as a model for other churches in this district of Germany.

Externally the material of St. Mary on the Hill is a brown stone of most grateful colour, and this viewed in conjunction with the transversely gabled roofs of red tiles produced a charming effect when I first saw the church seven years ago. But on a subsequent visit I found to my dismay that not only had the tiled roofs given place to others of 'slated hideousness,' but that great havoc was being committed on the exterior of the church generally under the name of 'restoration.' The tower, at the time of my first visit to Herford, had been bereft of its upper stage and slate spire, being temporarily capped with a low pyramidal roof of tiles, in which condition it looked remarkably well. Since then the upper stage has been rebuilt and the steeple made to resume what is, I opine, its original but somewhat commonplace aspect.

The aisles of the nave, which is of the local unclerestoried type, are divided into four gabled bays and lighted by windows, which, some circular and some elongated, are all filled with Geometrical tracery of the most refined and beautiful description. The great breadth of the aisles and their being gabled from north to south cause them, when viewed from the east, to impart a transeptal character to the building, and this, the choir being aisleless, is more than ordinarily apparent.

In the tracery which fills the gables surmounting the aisle windows we perceive a tendency towards that system of enrichment that was carried to such an extremity by the Germans in their more northern churches. At Herford, however, the design is extremely pure and good, and at the east end remarkably

clever, as may be seen from the annexed illustration. Pleasing too is the manner in which the architect has broken up his wide square eastern façade into three compartments by buttresses, a mode of treatment copied perhaps by the fourteenth century remodeller of the choir at Paderborn cathedral, and which might with advantage to its interior effect have been pursued in the minster of the town now under consideration.

As I entered the churchyard of St. Mary on the Hill, I observed a rustic seat commanding a fine view of Herford and

EAST END OF ST. MARY ON THE HILL AT HERFORD

the hill-bounded plain in which it lies. On my repairing thither to enjoy the prospect, after surveying the exterior of the graceful church in its rear, I found it tenanted by a small party of children from the adjacent cottages, who, after some whispering and private jokes of which I was evidently the subject, presented some fruit for my acceptance. This, to humour the little people, I took, and so we got into conversation, in the course of which I expressed a wish to view the interior of the little shrine-like structure just behind. Did they know where the key was to be found?

Oh certainly they did, and with the greatest alacrity ran off in quest of it. It was speedily forthcoming, but I am sorry to relate that on admission being gained to the sacred edifice the young damsels aforesaid—elated perhaps at finding themselves within its walls for purposes other than of religious exercises—comported themselves in a manner by no means fitting the locale. For while I was making sundry notes upon the graceful pillars formed of slender shafts clustering round a core ; of the quasi-apsidal effect given by the architect to his square east end by the vaulting ;[1] of some fragments of patterned glass lurking in the chancel windows ; and of the stone gallery groined underneath and supported by two pointed arches at the west end ; such *pas de deux* were danced in the middle of the chancel, such shrill laughs arose, and such perilous gymnastic feats were executed on the pulpit and gallery stairs—ebullitions of mirth only cut short by the overturning of a stool placed near the north door for the alms dish, after the manner of the Lutherans—that I was constrained to look very grave, remarking that I did not think the little Catholic girls would do such things in their churches.

But it is questionable whether these little people knew much about Catholics, their knowledge of them being in all probability on a par with that of Albany Poyntz's 'Maid of All Work,' who had a ''orror of 'em cause they crosses theirselves, and goes on their marrer bones to imiges, and once burnt a lot of people in Smiffield.' However we all parted amicably, and three little silver somethings from my waistcoat pocket sent the damsels with a hop, skip and jump to their respective homes, where the apparition of an Englishman in Herford doubtless afforded food for endless speculation at the evening meal.

To reach Hildesheim, the next cathedral city on my list, I made a slight detour from Herford by way of Lemgo, joining the main line at Hämeln, whose minster of St. Boniface I was anxious to visit. To be sure, the journey, made as perforce it was by a branch line, was slow, but as the day was one of the few fine ones with which the summer of the coronation year favoured us, ample leisure was afforded for enjoying the pastoral

[1] Sir Gilbert Scott may have had this treatment in mind when designing St. Mary's cathedral, Edinburgh, the square east end there being similarly groined. The piercing of the cells at Herford produces an effect of much elegance, but I can recall only one instance of this treatment, the apse of the abbey church at Souvigny near Moulins.

Westphalian country which, in the brilliant sunshine, looked exceedingly smiling and pretty.

On this occasion, as, indeed, always when opportunity served, I travelled in the fourth class carriages which are generally attached to the slow trains, finding them by no means so disagreeable as common report had led me to expect. For the benefit of the uninitiated I may remark that in them the seats are arranged tramway-wise, thus leaving the whole of the centre of the carriage free. One is thus enabled not only to gain a more comprehensive view of the surrounding country but, when the area is not impeded with heavy luggage, which in this class travellers are allowed to bring in with them, to traverse the compartment from end to end—a great relief to the tedium of a lengthy journey. As for the occupants of these fourth class carriages who are generally, but by no means exclusively, of the poorer classes, I have always found them extremely civil, and, on learning that I was *aus England*, manifesting the greatest curiosity with regard to my self, dress and belongings, increased upon the production of a book or map.

For a short distance the journey from Herford to Lemgo lay over the line to Paderborn, but at Lage carriages had to be changed, and so, in company with a typical old German enjoying an apparently interminable pipe, an elderly female busily engaged in knitting a stocking, and some peasant women, who, attired in the smart scarlet gown and the quaint headgear with black lappets still retained on the Hanoverian side of Westphalia, got in and out at the various village stations along the route, I jogged on in the brilliant summer noontide.

Lemgo, a pleasant old countrified town of Lippe-Detmold, possesses two stately churches, both in Protestant hands, but I was agreeably surprised to find that admission could be gained to the interior of each by simply removing the light wicket that screened the entrance. Moreover, nobody in an official capacity appeared upon the scene, so that I was able to pursue my studies at leisure, and thus to carry away with me a more than ordinarily pleasing impression of these two imposing specimens of Westphalian Gothic.

The first church that I encountered was the Stifts Kirche, another of those spacious unclerestoried structures, concerning which, to avoid being tautological, I will merely remark that, dating from the early part of the fourteenth century, it comprises an apsidal

choir and a nave of three bays separated by columns composed of shafts arranged in graceful clusters of eight from its very wide aisles, which are lighted by large windows whose tracery, of a type peculiarly local, is, although striking, scarcely worthy of imitation. There is much good detail in this truly noble and town-like interior, the carving of the capitals to the columns with foliage and animals being particularly noteworthy. I was interested to observe that the shafts composing the attached pier at the junction of the choir with the apse presented that partially flattened form which, used in early fourteenth century English work, may be seen in certain of Mr. G. F. Bodley's graceful reproductions of the architecture of that period.

A curious feature about this Stifts Kirche at Lemgo is the manner in which the ground has been raised both around and inside it, with the result that the bases of the nave piers and those of the two graceful doorways on the north side of the nave are quite concealed. From the same cause one is enabled to touch the cills of the five tall two-light windows in the apse, which is flanked by a plain Decorated tower supporting a foursided slate spire. Except for what is supplied by some indifferent stained glass in the apse, the interior is devoid of colour, but the very low pews with doors and latticed backs with which the area is filled; the two altars, each with its green frontal, crucifix, and candlesticks; a large brass chandelier pendent from the vaulting of the nave; and a sumptuous organ-case in a gallery at the north-east angle, help to compose a very picturesque old-fashioned Lutheran interior, and in some measure to atone for this deficiency.

St. Nicholas, the other church of Lemgo, a vast structure of almost cathedral dimensions, which rises behind the charming Renaissance façade of the Rathhaus, seems in its original twelfth century state to have been a cruciform structure with lean-to aisles and clerestory. Of this fabric, which in outline resembles the minster at Herford, the west front with its pair of towers, a portion of the first bay on either side the nave, and the façades of the transepts, are the only remains. For towards the close of the thirteenth century an almost total reconstruction of the church took place, when the Westphalian arrangement of a nave and aisles of uniform height was adopted, the latter—transversely gabled—receiving very large windows which, from the varied design of their tracery, appear to be insertions of different periods.

To the student the most valuable portions of the church are the western towers with the façade between them, and the front of either transept. The latter, ranging as it does with the aisle, and only distinguishable from it by the earlier character of its architecture, has a graceful Transitional doorway surmounted by a large lancet window placed eccentrically to it, the workmanship recalling that in the north-western transept of Paderborn cathedral, with which it is probably coeval, if not from the same hand. The west front rises considerably above the apex of the nave roof and terminates rectangularly. Its doorway is a very fine one, with a pointed arch springing on either hand from a triplet of pillarets, and above it is another arch enclosing two tiers of lancet windows, six in the lower and three in the upper tier, the whole composition forming a most valuable and interesting specimen of an Early pure Gothic façade. There is a noble tower, unbuttressed and divided into several stages pierced by small windows of two openings, on either side the front, the southern tower being finished with a tall lead spire spreading itself out at the base, while the northern one has a quaintly outlined cupola of the same material. It is almost needless to observe that the opposite character of these cappings to the towers of St. Nicholas at Lemgo is productive of some singular effects in the distant views of the town. The manner in which the northern aisle of the choir is extended beyond the central apse is, I should think, unique.

The interior, hardly so picturesque as that of the Stifts Kirche from its having been reseated, is undoubtedly one of the most imposing of the 'hall' class with which I am acquainted. The columns, very complex in outline, have remarkably well-foliaged capitals and good bases, and together with the arches form a striking contrast to the severe twelfth century work beneath the towers, where pointed arches with broad soffits unrelieved by mouldings rise from equally simple pilasters attached to ponderous piers.

On the Gospel side of the altar in the apse, and tapering to the roof, is a most graceful and but little mutilated tabernacle for the Blessed Sacrament; at the east end of the south aisle is an elaborate Renaissance font of 1597 surrounded by a railing of Doric pillarets; the large five-light window to the south of it contains some very curious stained glass of 1670 with armorial work in thirty-four small compartments; and on the wall on

either side the east window of the same aisle frescoed effigies of saints under tabernacle-work may be just discerned.

I should have liked to linger in this restful old town, with its quaint domestic architecture, and its umbrageous encircling walks, but the prescribed fortnight of pleasuring in this particular year was to be a fortnight, not of wandering at one's own sweet will or of desultory excursionising in any sort of vague or experimental manner, but of systematic employment, whose enjoyableness was to be that which comes from incessant activity, and by no means the delight of doing nothing. So bearing in mind the fact that I was to sleep that night in Hildesheim I reluctantly tore myself away, casting many a lingering look on the pretty old red-tiled houses and the quaintly contoured steeples of St. Nicholas until they were no longer visible. Almost the only occupant of the long fourth-class carriage, I was carried towards Hameln in the leisurely manner known only to Continental trains on branch lines, through a country jejune ecclesiologically, and with little by which to remember it beyond a succession of red-tiled villages nestling beneath a line of low hills, and roads bordered by fruit trees.

It was, as I have said, a lovely August afternoon, so that what with alighting every now and then at a village station while the engine went off on some unknown errand, a dip into a volume of light literature, and a chat with the ticket inspector, who paid a periodical visit to the compartment and seemed quite glad to have somebody to talk to, the tedium of the journey was hardly noticeable. However, it was half past five before the train had crossed the Weser and entered the station at Hameln, where almost every available moment of the hour and a half that elapsed before the departure of the train to Hildesheim was spent in unravelling the architectural mysteries of St. Bonifacius. Indeed so engrossing were my studies that on being asked by a person in the train whether I had seen the Ratcatcher's house I was constrained with a blush to reply in the negative.

The minster of St. Bonifacius at Hameln, which stands in proximity to the river and at some distance from the railway station, is not of vast or imposing dimensions, but its assemblage of parts is picturesque, and forming as it does quite a compendium of the architectural history of this part of Germany has many claims upon our admiration. The church is a foundation of the eighth century, but no part of the existing structure is

anterior to 1100, to which period may be assigned the central tower, the western half of the choir, and the crypt beneath these two portions. The remainder of the church is the work of several epochs, during which the twelfth century structure, with the exception of the parts above named, was gradually removed. Thus, in 1221 the nave and transepts were reconstructed in that style which, combining the round-arched and the pointed, was being practised almost all over Northern Germany; in 1250 the northern aisle was rebuilt on a more imposing scale and vaulted at the same height as the nave, and the choir lengthened, the style employed being a bold Geometrical Decorated one; the south aisle was projected to its present dimensions, uniform with the northern one in 1400; and in 1530 a square tower was added at the west end.

Externally the most noticeable features are the deep choir with its square east end lighted by a window of three compartments and with tracery formed of six trefoils; the central octagon with its Romanesque windows and abrupt but not unpicturesque eighteenth century cupola; the boldly projecting transepts with their noble portals, whereof the northern one is surmounted by a circular window, and the southern one by a pair of lancets; and the north aisle with its three gracefully traceried windows, one of which, composed of four lights without cuspings, and with its head filled with ten trefoils, is an adumbration of that extravagance to which this species of decoration was carried late on in the century, in the not far distant Dom at Minden, and elsewhere.

The minster at Hameln being in Protestant hands, it was necessary to seek the keys before admittance could be gained to its interior, chiefly remarkable on account of the gradual elevation of the choir above the nave, due of course to the crypt which is visible exteriorly. The following description may serve to give some idea of this arrangement.

Jutting a short way into the nave is a raised solea or platform, approached from the north and south by four steps; beyond this is a still further ascent to another platform, co-extensive with the space beneath the central tower; lastly, beneath the eastern arch of the crossing, a third flight of twelve steps conducts to the deep aisleless 'High' choir. The effect produced by such a succession of steps is, it is almost needless to say, extremely imposing. The altar for the Communion Service stands beneath the east window,

that for the ordinary morning service being located at the foot of the steps leading to the choir.

The nave, whose effect is spoilt by the pews, which are carried right across it without the intervention of a central passage, forms, with the broad aisle on either side of it, an architectural spectacle of much grandeur, the pillars from which its three wide arches spring being of that compound type employed at Herford, Lemgo, and Paderborn, though anterior to them all. Devoid of colour, the nave at Hameln relies for effect upon the grandeur of its proportions, but the choir has been very extensively decorated, the vaulting, with its half figures in circles upon a red ground relieved by scroll-work, being extremely good. The church was subjected to restoration between 1870 and 1875. This, it is to be feared, was rather a drastic one as far as the old furniture was concerned, a number of seventeenth century chandeliers, which always look well in whatever style of church they are, being regrettably taken down from various parts of the edifice and banished to the sacristy, a two-bayed chamber vaulted from a central octagonal pillar, and raised upon a crypt similarly, though more plainly, vaulted. This lower crypt communicates with the Romanesque ones beneath the choir and central tower, and viewing them all as I did in the dim light of evening they wore an appearance of more than ordinary solemnity and impressiveness.

Of the town of Hameln my impressions must remain somewhat vague, a lengthy inspection of the minster necessitating a hurried return to the station to catch the train for Hildesheim, whose historical name resounded through the imposing lamp-lighted station after a ride of an hour and a quarter through country very similar in aspect to that with which I had lately become so familiar.

At Hotopp's Hotel just in front of the station I found exceedingly comfortable quarters, and here after supper in the lively Speisesaal, and a ramble through the streets with their bewilderingly beautiful specimens of ancient domestic architecture, I was glad to seek repose, somewhat fatigued, but highly delighted with the novelty of much that had been presented to my notice that day.

CHAPTER XII

HILDESHEIM AND GOSLAR

The daily Chapter Mass is being sung, when, shortly after eight o'clock on the morning subsequent to my arrival at Hildesheim, I set foot in the sadly Italianised nave of its cathedral. The choir proper being shut off from the rest of the church by a high close screen of Early Renaissance workmanship, somewhat recalling a Greek iconostasis, the canons, with the laudable object of enabling the congregation to join in their daily Mass, sing this office in the nave, where, together with a few men composing the choir, they occupy some pews placed antiphonally at the east end.

As is usual in Germany, the congregation at Hildesheim cathedral this morning is a good one, the open benches in the nave being well filled. The Plain Chant is accompanied throughout on the great organ at the west end; the celebrant is assisted by deacon and subdeacon, all in vestments of crimson and gold; incense rises in clouds at the Introit, Gospel, Offertory, and Consecration; the Mass is followed immediately by Benediction, the congregation joining with much heartiness in the hymns incidental to that office, and at its conclusion the canons and singers withdraw to the choir, where Sext is recited in monotone.

To be suddenly confronted with world-renowned objects familiarised to one by books and pictures is always impressive, and it is perhaps on this account that the service at Hildesheim cathedral is enhanced in solemnity by the knowledge that I am assisting at it in the presence of such deservedly celebrated works as the bronze valves of the western entrance, the font, the gigantic corona lucis pendent from the nave roof, and the exuberantly rich Renaissance choir screen. Indeed, it is in these works of art that the interest of Hildesheim cathedral chiefly resides, for the building, originally a Romanesque basilica of the middle of the

eleventh century, and the work of Bishop Hezilo (1054–1079), has been so altered by Gothic additions, not of the highest order, by the rococo mask which the early part of the eighteenth century threw over its interior, and by the demolition in 1840 of the original western façade—a piece of vandalism that can never be sufficiently deplored, and which for its date must for ever cut off its perpetrator from any appeal *ad misericordiam*—as to be almost valueless from an architectural standpoint. Plenty of prints of this original west front are extant, so that should its restoration ever be attempted it need be no conjectural one. It rose grandly above the roof of the cathedral in three rectangular divisions, of which the central and highest one was capped with a hip-gabled roof of tiles and supported a turret and cupola. The side elevations masking the aisles were a storey lower, and being similarly roofed looked like exaggerated western transepts. The whole mass was, in fact, one of those façade screens that were so popular throughout Germany in the Middle Ages, and which went through several developments. The Dom at Minden, on the confines of Westphalia and Hanover, still preserves such a façade as that with which Bishop Hezilo equipped his cathedral at Hildesheim, and humble editions of it are to be met with in churches neighbouring to that city.

One name is ever recurrent to the thoughtful visitor to Hildesheim. It is that of Bishop Bernward, who, consecrated January 15, 993, by Archbishop Willigis of Mayence, applied himself, from the time of his taking possession of the see,[1] to fostering the fine arts in a special manner, causing gifted young men to be instructed in their various branches, personally superintending their progress, and furthering it by his own teaching. In order to give them experience, he took them with him on his journeys to court or elsewhere, hoping that the numerous monuments visited by them on such occasions would tend to develop their creative faculties. By this means a host of artists, fully qualified to carry out his commissions, and which had mostly for

[1] The bishopric of Hildesheim, one of those founded by Charlemagne at the close of the eighth century for the conversion of the Saxons, was originally established in 797 at Elze, not far from the present Nordstemmen Junction station. In 818 Louis the Pious, founder of several conventual houses which subsequently attained great celebrity—Corvey, Herford, Gandersheim, and Quedlinburg among them—transferred the bishop's stool to Hildesheim, causing a cathedral to be raised on the spot where, so the legend runs, he found a rose-tree blooming in the midst of the snow.

their object the artistic embellishment of his cathedral and diocese, were trained up. Unfortunately a great part of the monuments carried out under the direction of Bernward has perished. Thus of the Chapel of the Holy Rood, consecrated by him on September 10, 996, nothing now remains except the foundations and the ruins of the crypt. Of St. Michael's also, to which he devoted his whole attention during his last years, comparatively little survives that can be referred to his time. The crypt had been consecrated on September 29, 1015, and the church exactly seven years after, but of this original edifice little has been preserved beyond a portion of the containing walls, parts of the western transept, and some pillars at the west entrance.

The cathedral preserves two of the largest and most important productions of the workshops which Bernward set up in Hildesheim—a column in the south transept, and the valves of the western entrance. I say 'preserves,' because it is doubtful whether either of these works was intended for the position it now occupies. The church of St. Michael, which their author had himself founded, and in which he took a peculiar interest, seems to have been their original location, a supposition to some extent confirmed by the inscription engraved on the doors, which, though in all probability not incised for some considerable time after Bernward's death, runs thus: 'Anno dominice incarnacionis MXV. Bernwardus episcopus dive memoriæ has valvas fusiles in faciem Angelici Templi ob monumentum sui fecit suspendi.' The 'angelicum templum,' the only important point in the inscription, can be no other than the church of St. Michael, Prince of the angelic hosts.

The valves of this doorway are each 16 ft. 2 in. high, 3 ft. 10¼ in. wide, and 1½ in. thick. The left one has eight reliefs representing the crimes of our First Parents and of Cain—the formation of Eve, her presentation to Adam, the Fall, the announcement of their punishment, the expulsion from Paradise, Adam tilling the soil, the sacrifices of Cain and Abel, and the murder of Abel. Corresponding to these are eight reliefs on the right hand valve, representing the leading incidents in the life of Our Lord: the Annunciation, Nativity, Epiphany, Presentation in the Temple, Christ before Herod, the Crucifixion, the women at the sepulchre, and the Ascension.

The execution of these reliefs—intended to set forth Paradise

lost and Paradise regained, and comprised within oblong panels—cannot be pronounced good, their composition being poor, the figures stunted and thickset, and the heads rendered somewhat repellent by their great goggle eyes. That the artist did not understand the modelling of figures in conformity with the requirements of relief is clear. In certain of them, while the lower parts are still tolerably flat, the upper portions are moulded in strong high relief, with the heads standing out almost completely rounded off. Thus they impress the observer with the

HILDESHEIM CATHEDRAL: NAVE, LOOKING EAST

idea of their being detached from the background and threatening every moment to fall out.

In the same style, but superior in conception and execution, are the twenty-eight bronze groups which, commencing at the base, and running in a spiral band to the summit, encircle the column in the south transept, thus completing the series of scenes from the life of Christ given on the right valve of the door.[1]

[1] Their order is as follows: (1) the Baptism; (2) the Temptation; (3) the Call of SS. Simon and Andrew; (4) the Call of SS. James and

The column of Trajan at Rome, which, among other ancient works of art, Bernward had studied there during his stay in the suite of Otho III., doubtless suggested to the pious mind of the prelate, imbued as it was with holy lore, an imitation in a Christian sense, though what his intention was in regard to it does not seem quite clear. A very natural supposition is that this column was intended to serve as a colossal stand for the Easter Candle. Bernward may very well have seen such huge stands for the 'cereus paschalis' in Italy, where many of the kind are still in use. In Germany, as far as I am able to discover, these Paschal Candles were never or but very seldom employed, and this might explain the fact that at a later period, not knowing how else to utilise this gigantic stand, its possessors may have conceived the idea of surmounting it with a crucifix.

In St. Michael's, then, this pillar remained intact for 500 years. In 1544, during an outburst of iconoclastic fury which despoiled Hildesheim of many a beautiful work of art, the crucifix which surmounted it was destroyed, and a century later, the capital, which like the shaft was of bronze, was carried off to a bell-foundry. At length after many vicissitudes, in course of which it narrowly escaped being sold and converted into cannon, this relic of the Bernwardian period was, in 1810, set up in the cathedral close, whence, eighty-three years later, it was removed for greater security to its present, and what it is to be hoped will be its last, resting place.

The third important art treasure possessed by Hildesheim cathedral is the stupendous *corona lucis* pendent from the roof of the nave. Intended to image the Heavenly Jerusalem, it consists of a massive rim supporting at uniform intervals twelve

John; (5) the first miracle at Cana; (6) the Healing of the Leper; (7) the choosing of the Twelve Apostles; (8) Our Lord and the Woman of Samaria; (9) Healing the Nobleman's Son; (10) Cure of the Paralytic at Capernaum; (11) Beheading of St. John Baptist; (12) Woman with the bloody issue healed; (13) Blind made to see; (14) the Woman taken in adultery; (15) Raising of the Widow's Son; (16) the Transfiguration; (17) the Man praying Our Lord to heal his possessed son; (18) Parable of the Rich Man and Lazarus; (19) Lazarus in Abraham's bosom; (20) Jesus and Zacchæus; (21) Jesus cursing the barren fig tree; (22) Blind Bartimæus and his companion healed; (23) Christ walking on the sea; (24) Feeding the five thousand; (25) Healing the daughter of the Syro-Phœnician woman; (26) the Raising of Lazarus; (27) Mary Magdalene anointing Our Lord; (28) the triumphal entry into Jerusalem.

lanterns in the form of turrets open on four sides, alternating with the same number of niches. The whole measures 22 ft. in diameter. The rim, which is of copper-gilt, rich in ornament of the Romanesque period, represents the walls of the city and supports seventy-two sockets for lights. Until the Reformation period the turrets contained each four figures, which, from the names engraved in Latin characters over the arches under which they stood, we know to have represented Old Testament worthies, and various graces and virtues evangelical. The alternating niches held figures of the Apostles, but the ultra-Reformers despoiled the corona of all these effigies when they sacked the cathedral about 1575. The encircling rim has two plates each 2 inches deep, one above and one below the Romanesque ornamentation. On the upper plate the following lines are inscribed :—

VRBS EST SVBLIMIS . MIRIS FABRICATA FIGVRIS .
VNDIQUE PERFECTA . FIDEI COMPAGINE IVNCTA .
CVIVS VESTIBVLO . VETVS ET NOVVS EXCVBAT ORDO .
GERMINE VIRTVTVM . QVE MIRE SVRGIT IN ALTVM .
FLORIBVS HIC VIVIS . ANIMARVM CVRIA LVCIS .
ANTE DEI FACIEM . DIVINVM SPIRAT ODOREM .
AVCTORES OPERIS . TOGA VESTIT CANDIDA PACIS .
HOS PATER ET VERBVM . CIVES ET SPIRITVS HORVM .
VNVS ET IPSE REGIT . QVI QVOD SVNT IPSE CREAVIT .
IN VIRTVTE SVA . SOLIS SOL LVCET IN ILLA .
MYSTICA DISCERNIT . TENET . ASPICIT . OMNIA NOVIT .
ET SOLVM REGNI CORDIS LOCAT IN PENETRALI .

and on the lower :—

MATER IVSTITIE . VIA VITE . GRATIA CVLPE .
DA PATER ETERNE . PATRIS VNICE . SPIRITVS ALME .
HEZILO PARS ONERIS . PER TE QVOQVE PARS SIT HONORIS .
ET SPES ATQVE FIDES . ET AMORIS VT ACTIO PERPES .
HVNC REGAT AD SPECIEM . DET PACIS VISIO PACEM .
VT PRVDENS . FORTIS . IVSTVS . MODERAMINE MITIS .
SED MVNDVS CORDE . SANCTVS RE . IVSTVS IN ORE .
HIC SERAT . ATQVE METAT . QVOD LVCIS IN HORREA CEDAT .
CONSVMENS IGNIS . CONSVMAT ET OMNIA CARNIS .
NE CAREAT PATRIA . VIA LABILIS VRGEAT ISTA .
ISTIVS ORNATVS . PIA VIRGO SVSCIPE MVNVS .
FIAT ORDO SPONSO . SVPER OMNIA BALSAMA CHRISTO .

This gigantic work, which had been commenced by Bernward, was completed and suspended in the nave of the cathedral by the Hezilo mentioned in the second inscription just quoted. Hezilo, who was bishop of Hildesheim from 1054 to 1079, was fourth in succession from Bernward, and it was during his tenure of the see that the cathedral, which had again been burnt down in the time of his immediate predecessor Azelin, was restored. To Azelin, who was likewise a patron of the fine arts, is due the corona of thirty-six lights similar in general character to, but smaller than, that just described, and still hanging in the choir. This part of the cathedral is so cut off from the nave and transepts by the gorgeous Renaissance roodscreen and solid parcloses that little more than a peep at it with its picturesque assemblage of furniture is obtainable through the metal grilles filling the doorways of the former. These, in accordance with mediæval German precedent, are placed eccentrically with the People's or Holy Cross altar between them. The choir is raised considerably above the floor of the nave and transepts, and beneath it is a small but tastefully restored crypt, fitted up with the various *instrumenta* of worship—including an organ—but not open throughout the day like the substructures in the generality of the German Catholic churches I had visited.

Hildesheim is one of the few churches in Germany in which a series of chapels has been thrown out from the nave aisles. Here they were added to the Romanesque building during the fourteenth century, but like the rest of the church were made repulsive to the eye four hundred years later by the worst of innovations in the pseudo-Italian style. With one exception—the most easterly on the north side—the windows of these out-gabling chapels were remorselessly denuded of their tracery, which, to judge from the solitary specimen that has survived to gratify the eye of taste, must have been of an exceedingly good Geometrical Decorated type. In this instance the window is one of three lights surmounted by a large foliated circle, and resembles those employed by Mr. Butterfield in the aisles of St. Matthias, Stoke Newington. May the day not be far distant when the Pompadour mask, due to the well-meant but mistaken piety of a corrupt era, shall be removed, and a genuine 'restoration' inaugurated—a restoration which, involving no loss but of what is worthless, and pursuing no policy but that of truth, shall give back to this most interesting and historic of North German cathedrals some of

the unalloyed beauty it must have presented at the beginning, let us say, of the sixteenth century.

In the first chapel on the north side—that dedicated to St. George—stands one of these metal fonts which, although of rare

HILDESHEIM CATHEDRAL: THE FONT

occurrence in other European countries, are frequently met with in Germany, especially in the northern provinces,[1] where they

[1] A list of some of the most remarkable of these metal fonts is given in the fourth chapter of this work.

seem to have been employed not only through the several epochs of Pointed, but even after its extinction in Renaissance times. In point of antiquity, execution, and design, few of these metal fonts can excel that in Hildesheim cathedral, wrought as it is upon the true principles of metal work, and designed with the highest religious sentiment, patent in the subjects and legends with which both the font and its cover are so lavishly decorated as to preclude more than a brief description of this fine work of mediæval art.

The material of this font, whose date, from its architectural accessories, may be assigned to the middle of the thirteenth century (*c.* 1260), is of cast brass, and the bowl, which is circular in form, rests on a cylindrical column, encompassed by four eagles' claws, and upon four kneeling figures[1] holding in their hands an urn from which a stream of water escapes. These figures represent Geon, Phison, Tigris, and Euphrates—the four rivers that watered Paradise, and which have always been regarded not only as typical of the Evangelists—

> Those Rivers four that gladden
> With their streams the better Eden
> Planted by Our Lord most dear—

but as figurative of the sacrament of Baptism. To remove all doubts on the latter point the lower rim of the bowl is thus inscribed :

OS . MUTANS . PHISON . EST . PRUDENTI . SIMULATUS .
TEMPERIEM . GEON . TERRÆ . DELIQVAT . HIATUS .
EST . VELOX . TIGRIS . QUO . FORTIS . SIGNIFICATUR .
FRUGIFER . EUPHRATES . EST . JUSTITIA . QUE . NOTATUR .

The vat or bowl of the font is divided into four trefoil-headed compartments, each containing a subject emblematical of baptism. In the first we have the Blessed Virgin enthroned with the Divine Infant, and supported on either hand by a fully vested bishop—St. Godehard and St. Epiphanius. Before the Virgin kneels the donor of the font, one Wilbernus, a priest, who is

[1] These four figures occur in the painted roof of St. Michael's church in connection with one of the subjects depicted thereon, Adam and Eve in Paradise.

holding a scroll inscribed with the Ave Maria; while within the trefoil encompassing the group we read:

WILBERNUS . VENIÆ . SPE . DAT . LAUDIQUE . MARIÆ .
HOC . DECUS . ECCLESIÆ . SUSCIPE . CHRISTE . PIE .

In the second group, which represents the passage of the Israelites through the Red Sea, Moses is shown with the rod with which he smote the waters in one hand, and the Tables of the Law in the other—an anachronism which, although it would never have been committed by the modern artist, gives great vigour to the design and is characteristic of its epoch. In this instance the encompassing arches are charged with the following legend:

PER . MARE . PER . MOYSEN . FUGIT . EGYPTUM . GENUS . HORUM .
PER . CHRISTUM . LAVACHRO . FUGIMUS . TENEBRAS . VICIORUM .

The next group is that of the Baptism of Our Lord, who is represented as standing up to the middle in water, which here as in the other subjects is very archaically treated. The Holy Dove hovers over His head; the Eternal Father above raises His right hand in Benediction, and in His left bears a scroll with the words: *Hic est Filius meus dilectus.* The robe of the Baptist is held by two angels as acolytes, and in the archivolt above is inscribed:

HIC · BAPTIZATUR · CHRISTUS · QUO · SANCTIFICATUR ·
NOBIS · BAPTISMA · TRIBUENS · IN · FLUMINE · CHRISMA .

In the fourth group is the passage of the Israelites into Canaan through the river Jordan. Joshua is seen pointing the way with his lance, followed by the twelve priests carrying the Ark of the Covenant and each holding a stone in his hand. The following legend is inscribed above this group:

AD . PATRIAM . JOSUE . DUCE . FLUMEN . TRANSIT . HEBREUS .
DUCIMUR . AD . VITAM . TE . DUCE . FONTE . DEUS .

The trefoil-headed arches spanning these four subjects are supported on slender shafts broken by busts within medallions. Of these the four lower ones represent the four Cardinal Virtues, each surrounded by an appropriate legend. Thus Temperance, symbolised by a figure holding a vase, from which water is

escaping, has the following line from Horace: *Omne tulit punctum qui miscuit utile dulci.* The upper tier of medallions has busts of the Major Prophets, and the spandrels formed by the aforementioned trefoiled arches are completely filled with the evangelistic symbols.

The cover is divided into four compartments formed, like those on the bowl of the font, by trefoiled arches on slender shafts, and presents as many finely wrought subjects. These comprise Aaron's rod blossoming in proof of his divine appointment; the Baptism of Blood, as shown in the Massacre of the Innocents; the Baptism of Repentance, symbolised in the washing of Our Lord's feet by St. Mary Magdalene; and the Six Corporal Works of Mercy referred to by Our Lord in His parable as narrated in St. Matthew. In this last-named subject a very dignified figure representing Mercy, crowned, seated, and with the head encircled by a nimbus, is supposed to be giving drink to the thirsty, feeding the hungry, entertaining the stranger, clothing the naked, attending the sick, and visiting the prisoner, each state being represented by an appropriate figure. The spandrels between the four last-named groups are occupied by busts of Solomon, Jeremiah, David, and Isaiah, and a knot of foliage of exquisite beauty terminates the cover of this remarkable specimen of mediæval *orfèvrerie*, which with the other fittings of which I have essayed a brief description serves to atone for the architectural shortcomings of the cathedral.

To the beginning of the fifteenth century belongs the extension of the northern transept. It projects three bays beyond the line of the nave chapels and is in two stages, of which the lower, forming a spacious porch and called here, as at Münster, Paderborn, Soest, and elsewhere, the Paradise, is divided into three aisles by cylindrical columns from which the vaulting ribs spring without the interposition of capitals. This porch forms a highly impressive approach to the cathedral, which is entered from the transept by a Decorated doorway very similar to that at Irthlingboro church in Northamptonshire figured in Parker's 'Introduction to Gothic Architecture.' The doorway giving admittance to this Paradise from the charmingly foliaged cathedral close—quite English in its quiet and seclusion—is filled with metal grilles of good Late Renaissance design, as is the half arch on either side. Buttresses divide the northern front of this transept into three compartments, of which the central one

is wider than that on either side of it. Here above the arches just alluded to are three tall windows. The middle one of six lights, with somewhat attenuated mullions, has the head of its arch filled, in lieu of tracery, with a group of the Procession to Calvary sculptured out of sandstone, a piece of work thoroughly German in conception. In their lower parts, the two central lights of this window are filled with a canopied niche enshrining a figure of the Blessed Virgin and Child, the former being equipped with a very tall crown supporting a stone lantern. The niched figure of a bishop which occupies the same position in the narrow two-light window on either side bears the same singular appendage. The gable terminates in a large finial and has its sides profusely crocketed. It would prolong this chapter to an indefinite length, and tire my reader's patience into the bargain, were I to detail a thousandth part of what I jotted down as, pencil in hand and tablets opened, I passed from one part of the cathedral to the other —the sacristy, rich in vestments, reliquaries, and sacred vessels ; the Romanesque cloisters with their two tiers of walks, curiously situated at the east end of the basilica, and in regard to the ground they cover equalling it in length ; the picturesque little Gothic chapel of St. Anne isolated in the centre of the garth ; and the simple old Romanesque apse with the rose tree of fabulous age clinging to it—upon all these I should like to dwell at greater length. But I must now carry my readers with me to the churches of St. Godehard and St. Michael, to whose interiors it is quite a relief to turn from that of the cathedral, where nearly every material trace of antiquity has been supplanted by what the zeal and taste of the eighteenth century deemed grand and imposing.

Both these flat-roofed basilicas, if not exhibiting that air of 'rocky solidity and indeterminate duration,' which invests our great contemporary Norman examples, must be accepted as typal specimens of that variety of Romanesque which is perhaps most strongly enunciated in the division of their nave arcades into triplets of narrow roundheaded arches. Each triplet is separated from the other by a plain square pier, which contributes a variety and apparent stability to the arcade which are very pleasing, while the two intermediary pillars are cylindrical, gradually and almost imperceptibly tapering, and crowned by capitals in which, at St. Michael's, the rich and beautiful carved ornament combines the naturalistic and the conventional treatment of foliage very happily.

It is now nearly half a century since these two fine structures were restored to their sacred uses with a taste highly commendable—St. Godehard's for the Catholics, and St. Michael's for the Protestants, excepting the crypt beneath the western choir of the latter, which, containing the tomb of St. Bernward and sumptuously redecorated about ten years ago, is held by adherents to the old faith.

St. Michael's is, in the main, a structure of the latter part of the twelfth century, the church originally build by Bernward in connection with the great Benedictine monastery which he had founded and endowed, and which was in progress between 1001 and 1033, succumbing to a fire very shortly after and undergoing extensive alteration a century and a half later.

Of Bernward's church, only the two westernmost columns on the north side of the nave, and the three westernmost towers, with the north transept of the choir, escaped the general destruction. Like many churches built at the same period in Germany, St. Michael's had a western as well as an eastern apse, but the latter was demolished in 1650 and not rebuilt when the church, which had been desecrated by the French during their occupation of Hildesheim, and afterwards used as a lunatic asylum, was restored as we now see it under Hase of Hanover.

The unpleasant manner in which the nave of St. Michael's at Hildesheim is pewed without any central alley being left—a too favourite device with German Protestants—detracts somewhat seriously from the picturesque appearance of the interior, whose most pleasing views are those obtainable from the extremity of either aisle, whence the graceful arrangement of the arcades is seen to the greatest advantage. In restoring the church, colour has been temperately applied, and in a style consonant with the architecture, to the deep unmoulded soffits of the arches and other portions, but the expanse of wall intervening between the arcades and the clerestory, unrelieved as it is by arcuation, seems to exclaim for pictorial enrichment. Whether it is in contemplation to apply this I am not in a position to say, but if it be so, the scheme of colour should be of a character that will not interfere with the enjoyment of one of the greatest treasures possessed by the church—its painted ceiling, a remarkable and unique production of the latter part of the twelfth or the beginning of the thirteenth century, which is said to have been suggested by Dean Peacock to Styleman Le Strange as the motif for that

gigantic work at Ely, whose completion neither ecclesiastic nor artist was destined to witness.[1]

Reference to the illustration of the interior of this remarkable specimen of Lower Saxon Romanesque will show that the roof is divided into seven compartments, five of which are filled with effigies, full-length or in bust, illustrative of that subject ever dear to the mediæval artist—the genealogy of Our Lord, ecclesiologically known as the Radix Jesse. As a description of this work setting forth in detail all the minutiæ of its beautiful symbolism would occupy more space than can here be afforded, suffice it to say that, commencing at the west end of the nave, the figures in the seven large compartments within the central division may be enumerated thus: Adam and Eve in Paradise, Jesse reclining, David, Solomon, Hezekiah, Josiah, and the Blessed Virgin. Such a scheme as the Radix Jesse demands either the Crucifixion or the Majesty for its complement, but at St. Michael's this portion of the work disappeared with the destruction of the eastern apse in the seventeenth century, so that it is impossible to say which of these subjects formed the crowning point of the work.

The view which I have given of St. Michael's, Hildesheim, shows the interior looking towards the western choir, which in default of one at the opposite end has been fitted up for Protestant worship. This western choir is not confined to the short apsidal limb only, but extends beneath the tower, from which branch transepts. Within the arch opening into the northern arm stands that graceful Romanesque parclose screen of which a cast has been obtained for the South Kensington Museum, and whose position may be safely taken as indicative of the fact that this portion of the choir was much more elevated above the floor of the nave than it is at present, the Lutheran Communion Table, pulpit, and lectern occupying a well-like space into which the visitor looks through the round-headed doorway at the western extremity of the screen.

[1] Dean Peacock, to whom not only Ely cathedral but English ecclesiology in general owes so much, lived to see the commencement, and the commencement only, of this gigantic work, his funeral passing under the lofty scaffolds raised for the work, Nov. 12, 1858. Styleman Le Strange died in July 1862, when that portion of the work covering the six western bays of the nave had been completed. The designing and painting of the remainder were entrusted to the late Mr. Gambier Parry, under whom the work was completed at Christmas 1864.

This interesting piece of work, which in some details resembles the screens occupying a similar position in the church of Our Lady at Halberstadt, has its more elaborated side towards the transept. Here are richly moulded friezes and seven trefoil-headed arcades surmounted by tabernacle work in the form of

ST. MICHAEL'S, HILDESHEIM: NAVE, LOOKING WEST

cupolas, and containing effigies in high relief of the Virgin supported by St. Peter and St. Paul, St. James and St. John, St. Bernward and St. Benedict. Between the canopies are pinnacles in the form of buildings archaically treated as to their perspective, the whole being crowned with that row of graceful open arcades shown in the illustration. Not only is this screen

a beautiful object in itself, but it serves to give considerable additional effect of length to the church, whose proportions, since the destruction of the eastern choir, appear short in relation to its breadth. Against the mass of unrelieved walling the stalls were placed, but since the tampering with the floor space beneath the tower they have been located in the apsidal portion of the choir, which is surrounded by a low aisle, not communicating, however, with the church.

In regard to its domestic architecture, I despair of describing Hildesheim. Elsewhere in Germany you meet with ancient houses and picturesque streets, but Hildesheim is all antiquity. What you would go miles to see in England and France when in quest of the quaintly beautiful is here multiplied before you in almost every house ; and the examples and varieties both in style and material are so numerous as to provoke alternate emotions of astonishment and delight. Scattered about are several Complete Gothic churches, of which the largest and most imposing is that of St. Andrew. To be sure it is to a great extent a restoration, but with its lofty clerestory and western steeple—composed of a tower, longer from north to south than from east to west, and slate spire—it constitutes one of the most prominent features in the distant views of the city. It has a series of chapels opening out of the processional aisle, but is not otherwise remarkable. Most of the remaining churches exhibiting specimens of the best German Gothic style have been secularised, one of very noble dimensions with a nave and an aisle under one slope of roof being a restaurant, while another, equally grandiose, is a museum.

Hildesheim is a walled town, and on that account doubly attractive, for the old ramparts have been laid out as promenades where the citizens may 'walk abroad and recreate themselves.' Here I strolled prior to visiting the other great Romanesque basilica, St. Godehard's, which I was surprised to find closed, knowing it to be in Catholic hands. And here I may take the opportunity of calling attention to the manner in which the ancient churches held by the Catholics in Hanover and Saxony are kept closed during the greater part of the day, in which respect they contrast unpleasantly with those in the neighbouring province of Westphalia, where the 'peaceful gates to all expand' for at least sixteen hours out of the twenty-four. It was necessary therefore to seek out the custodian of the Catholic St. Godehard's at Hildesheim, and to be obliged to transmit my notes upon its

internal architecture to paper somewhat hurriedly. That functionary was at first inclined, like Mr. Tope of Cloisterham notoriety, to be somewhat 'high,' but finding he had to deal with a visitor who exhibited a greater knowledge of, and interest in, the building committed to his care than were displayed by the generality of tourists, he became quite civil and communicative, so much so that I had much ado to keep tongue and pencil going simultaneously.

Conceived in the lighter Romanesque style of the middle of the twelfth century—it was begun in 1134—St. Godehard's is, I venture to assert, one of the noblest and most imposing Benedictine churches remaining in Germany. It consists of a long nave with aisles and clerestory, a pair of western towers flanking an apse; transepts with a shallow apse on the eastern side of each; central tower; choir with procession path and three chapels opening out of it, and some secularised remains of what must have been very extensive monastic buildings on the south side of the nave.

The western towers are in five stages, of which the first two are square on plan and the three remaining ones octagonal. The central tower is octagonal and all are crowned by short spires which spread themselves out at their bases like some of the village ones in Southern England.

Such an assemblage of parts is remarkably fine, the French arrangement of the clerestoried apse with its encircling aisle and three small chapels radiating therefrom causing the pile to resemble the great Norman abbey church of St. George at Bocherville near Rouen.

Entering by the northern door, which has in its tympanum half figures of Our Lord, St. Godehard, and St. Epiphanius, the first view of the interior of this church is most striking, not only on account of its proportions, which combine height with narrowness, but from the good taste pervading its fitting and decoration. The nave arcade is arranged upon the same plan as that of St. Michael's—every third cylindrical pillar being replaced by a square pier. In this instance, however, the arcade is much loftier, while the unpierced wall between the arches and the clerestory windows is richly frescoed, as is indeed every available inch of space throughout the church. In the apse, where the columns are all cylindrical, this frieze is occupied by a procession of saints in delicate tones, the scheme of colour being well carried

on to the clerestory and roof, where in the windows of the former are large archaically treated figures of the Blessed Virgin and Saints. The arch opening from the choir into the aisle on either side differs from the rest in the church ; it is very wide, and is subdivided into two smaller arches, like our Norman triforia at Peterborough and Ely. The tympanum, left unpierced, is richly decorated with subjects forming part of a scheme that has been consistently adhered to throughout the building. An immense *corona lucis* of modern workmanship, with seated figures in niches around its rim, and designed on the model of the mutilated one in the cathedral, hangs from the roof of the choir ; and across the southern of the great tower arches, which rise to so great a height that very little wall space is left above them, there stretches a beam of the simplest character supporting a fourteenth century rood and its attendant figures.

The railway journey from Hildesheim to Halberstadt, not a particularly cheerful one at the best of times, was rendered more than ordinarily depressing by a soaking rain which had succeeded to the sunshine that accompanied my researches at the first-named of these two solemn old cradles of North German Christianity. Nor was the route enlivened by any memorials of ancient ecclesiastical grandeur until Goslar was reached. Such village churches as presented themselves appeared to be of very plain, I had almost said rude, architecture, while the prevailing type of steeple partook either of the form of a square tower surmounted by a low spire reminiscent of certain Kent and Sussex examples, or of an elongated but not very lofty mass, broader from north to south than from east to west, and terminating in a gable, roofed transversely to the church's axis. Many of these fronts are doubtless of great antiquity, and in them we seem to perceive the germ of those tall 'screen façades' which with their flanking turrets are of such frequent occurrence in the large town churches of Lower Saxony. Such a façade is the distinguishing feature of each of the three churches at Goslar, a town which the shortness of the time at my disposal, and the unfavourable state of the weather, precluded my doing that justice it undoubtedly merits ; for in addition to the Neuwerks, Markt, and St. James' churches, it preserves a highly interesting but sad relic of Romanesque art in the north porch of the once stately Imperial Dom of St. Simon and St. Jude, pulled down in 1820, and an even more interesting one in the private

chapel[1] attached to the sumptuously restored Kaiserhaus of the Emperor Henry III.

The first of Goslar's churches that I encountered on emerging from the railway station was that of the Neuwerks, a typical and noble specimen of the Late Romanesque style as practised in Lower Saxony. It was in course of construction during the last two decades of the twelfth century, and its simplicity is explained by its having formed the church of a Cistercian nunnery until that convulsion arose which rent the Western Church in the sixteenth century.

In plan this church of the Neuwerks at Goslar is parallel-triapsidal, there being a small apse on the eastern side of either transept in addition to the main one which terminates the choir. These lesser apses are extremely simple, but the great one—lower in elevation than the eastern limb of the church, and therefore becoming a distinct member—is a highly ornate piece of Romanesque work. Its external face shows a double tier of pillarets, a richly moulded stringcourse separating the two tiers. From the upper range of shafts spring five semicircular arches, of which three span windows, while the space within the remaining two is left unpierced. The whole, which partakes more of a Rhenish than a Saxon Romanesque character, is extremely ornate, and had an additional storey of arcades been introduced immediately below the eaves of the semiconical roof, it would have been rendered not only even more elegant, but comparable with the apse of the Swedish cathedral at Lund, which it resembles in the disposition of the two tiers of arcading above mentioned.[2]

The western façade rises in two stages; the lower one, ornamented with that shallow arcading of which the German Romanesque architects were so fond, and co-extensive in height with the nave, i.e. as far as the summit of the clerestory, supports a pair of very tall octagonal turrets terminating in metal

[1] This private chapel, dedicated to St. Ulrich, is in two storeys, the lower of which, appropriated to the domestics of the royal household, is on the plan of a Greek cross with each arm opening into an apse, while the upper stage, which is octagonal, was occupied by the Imperial family.

[2] The German character of this apse at Lund cathedral is explained by the fact that Eskell, one of the two archbishops who presided over its construction, and by whom in 1145 it was consecrated, was educated at Hildesheim, where he would have become familiar with some of the best German Romanesque work. Both the apse at Lund and that at Goslar resemble the Pisan order of that very Protean style.

spirelets and joined together by a wall which rises considerably above the apex of the nave roof. The turrets present a somewhat bald appearance from the absence of stringcourses to divide them off into lengths, but both have, towards the top, and on each of their eight sides, two tiers of small round-headed windows in two compartments. The intervening wall space is pierced by a larger window of the same character, and on its western side terminates horizontally, but on the opposite one there is a low roof sloping off to the middle of the inner cardinal side of each turret.

GOSLAR : THE CHURCH OF THE NEUWERKS, FROM THE NORTH-EAST

Architecturally considered, the interior of this church of the Neuwerks at Goslar by no means disappoints the hopes raised by its imposing exterior, yet one's recollections of such a church, restored as it has been in that peculiarly chilling fashion which Lutherans are so singularly successful in achieving, are not very grateful, regarded from a ritualistic standpoint. I was, however, from previous experiences of German Protestant interiors, not a little startled to find the whole of the church eastwards of the

transepts gorgeously and hieratically frescoed, presumably in restoration of ancient discovered fragments—startled, I say, because the arrangements of the sanctuary and the apparelling of the Communion Table were of the meanest description; indeed, if memory serves aright, the latter had not the usual equipments of crucifix and candles. Upon the semi-dome of the apse is painted the Blessed Virgin, whose head enveloped in drapery, leaving only the face visible, wears a very low crown. The figure is represented as seated upon a throne at the summit of a flight of seven steps guarded on either side by seven nimbed lions. In her lap Our Lady holds the Divine Child, who, as usual, is not crowned, and raises His right hand in benediction. Surrounding these two central figures is a boldly defined circle, perhaps intended to represent a rainbow, and enriched on its inner side by fifteen foliations, in each of the seven uppermost of which, i.e. immediately above the Madonna, a dove is seen hovering. Outside this rainbow, if I may so call it, there are on either hand two figures, one standing, the other kneeling. The former are two Apostles whom it was not possible to identify, the latter St. Gabriel and St. Stephen. In the vaulting of the choir, just outside the apse, bands of angelic figures are seen hovering above a half figure of Our Saviour, other figures and subjects occupying the walls and the voussoirs of the three round-headed windows in the apse, which it would be tedious to enumerate. Sufficient is it to say that the effect of the whole, conceived as it is in a by no means ultra-archaic spirit, is extremely pleasing, making one wish that the adjacent *instrumenta* of worship were in accordance with it.

In the eastern part of the church the vaulting is semicircular, but pointed in the nave, which is divided from its aisles by round arches arranged in pairs between each vaulting shaft—two of which present the curious architectural conceit of a ring or snake inserted loose. The arches rise from square piers with the angles hollowed out for the reception of a pillaret, a favourite Late Romanesque device in this part of the country, occurring as it does in St. Blazius at Brunswick, and the church at Wechselburg. To the pulpit in the latter edifice—described at some length in the fourth chapter—that in the nave of the Neuwerks at Goslar bears a striking resemblance, and like it is of the utmost value, not only on account of its twelfth century date, but as being one of the very few instances of a mediæval pulpit extant in Northern Europe.

I found another example of the same type of nave arcade at Goslar, in the large and also Protestantised Markt Kirche, whose western 'screen-façade,' with its tall, dissimilarly capped towers—one having a metal spirelet, the other a fantastic turret and cupola grouped pleasingly with the adjacent Rathhaus as, amid several small parties of excursionists (the first I had encountered during this tour), I sat enjoying an excellent soup in the colonnade of the Hotel Kaiserwerth.

The Romanesque nave of this Markt Kirche has a clerestory and double aisles, the latter comprised beneath one slope of roof that is productive of an effect far from graceful. There is an eastern apse to either transept, but the main apse was reconstructed in Complete Gothic times, and with very elongated windows. The church, however, loses its interest when one is informed that it was almost entirely rebuilt after a fire in 1844, a dark period of German revived ecclesiology, which will account for the atrocious glazing of the windows in small panes like those in our Commissioners' churches of George IV.'s reign.

Quite overlooked by the handbook compiler, and picturesquely situated between the two churches to which I have briefly alluded, in an umbrageous churchyard, stands the Jacobi Kirche. It is held by the Catholics, and if inferior to the Neuwerks Kirche architecturally, is more interesting ecclesiologically from the retention of its Early Post-Gothic fittings, which, if not of the highest order, confer an air of picturesqueness upon the whole—a picturesqueness enhanced on the occasion of my visit by the manner in which it was decked for the festival of its patron, St. James. For unaffected arrangement, these floral decorations of the Jacobi Kirche were among the most pleasing I had ever seen attempted in a continental church.

Festoons of evergreens in which fir seemed to predominate suspended from the vaulting, oleanders judiciously disposed in tubs, large branches of silver birch affixed to the piers, an abundance of cut flowers unpretendingly arranged upon the various altars, and some banners placed here and there, contributed to produce a really charming effect.

At the west end is the usual screen arrangement. In this instance an unusually high wall connects the flanking towers, which although circular are surmounted by octagonal spirelets. The whole façade is plain to rudeness, and as far as my diagnosis could discover appeared to be of a period considerably anterior

to the body of the church, which is of a very Early Pointed Gothic character, dating, I should imagine, from the first quarter of the thirteenth century. It bears marks, however, of having been tampered with by Late Gothicists, as evidenced by the manner in which the windows, almost without exception, have been deprived of their tracery. Originally a cruciform church with lean-to aisles, St. James' at Goslar seems to have been converted at a subsequent epoch into one of the hall class, by raising the vaulting of the aisles to a height uniform with that of the nave. Here the vaulting is Pointed, although the Romanesque element is visible in the shafts from which the groining ribs spring. The chancel, a rather deep one, ends in a semicircular apse whose tall windows have been completely denuded of their tracery. These, however, do not show from within, as the apse is cut off from the rest of the chancel at its chord by a towering Italian altar-piece which, if incongruous, is perhaps preferable to a piece of feeble Gothic work.

Two windows on the northern side of the chancel have had their tracery renewed in Late Gothic, but the corresponding pair on the opposite side have been fortunate in the retention of their original tracery which, of the 'plate' kind, is composed of two uncusped lancets surmounted by a quatrefoil. The work struck me as being more Gallic than Teutonic in feeling, and from the fact that German architecture went almost entirely without transition from the Earliest Pointed to the Complete Gothic, is, I should imagine, unique, and on that account possesses more than a passing interest.

St. James at Goslar can boast no painting, mural or vitreous, but this deficiency is atoned for, to a certain extent, by its late sixteenth century fittings. The pulpit and font are especially charming specimens of Renaissance woodwork, as are the open benches of the nave with their handsomely carved ends, and the organ-loft, whose front is divided into seven panels, whereof the central one contains a painting of the Nativity, and the three on either side angels playing upon various instruments of music. Closed as it is by this organ-loft, the view down the nave is particularly charming, so much so as to make one hope that the hand of the 'correct Gothic' restorers may never be laid upon so delightfully picturesque an assemblage of furniture.

It was much to be regretted that the pitiless rain which attended my brief sojourn in Goslar prevented that town from

appearing at its best, for it is most charmingly situated at the base of the Harz Mountains, whose tops were veiled on this occasion in an enervating mist. As the train steamed out of the station towards Halberstadt, the last objects that met the eye, and which have dwelt in the memory ever since, were the three imposing turret-flanked and square-topped west fronts of its churches, standing up greyish-white against the dark green of the fir-clad mountains, chain upon chain of which, after accompanying the railway line for a short distance, gradually receded until they formed but a low dark boundary to the horizon.

About six o'clock, after a little over an hour's ride, it was a relief to observe, lifting itself out of the monotonous plain which under these atmospheric conditions looked unutterably dreary, a dark mass dominated by what appeared to be a galaxy of steeples. Nearer and nearer we approached it; for a few moments a curve in the line concealed it; then it burst upon the view with a suddenness almost magical; and presently the train was skirting an old town whose piled up roofs were crowned by three stately churches, and in another minute ran into the commodious station at Halberstadt, outside which I was unfeignedly glad to find several omnibuses drawn up. Knowing little of Halberstadt, and less about its inns, I deposited myself and light impedimenta in the vehicle pertaining to the Hotel Weisses Ross,[1] where I was received with much politeness and ushered to a spacious bed-sitting room commanding a view of the three great churches which in the transient glimpse already caught of them had appeared so fascinating.

From the situation of the Weisses Ross in a road encircling the old town, immediately to the east of them, these three churches appeared to form one enormously long edifice, equipped with eight pair of steeples. The pair nearest in view, connected by one of those wooden bridges that whilom constituted so picturesque a feature at Boppart and Limburg, belonged to the church of St. Martin. Next rose the graceful gabled towers and tall Lübeck-like spires of the Dom, and beyond, the four Romanesque ones of the church of Our Lady. As far as I could judge, Halberstadt seemed free of manufactories or their pollutions, and these steeples, the outward and visible signs of that architectural opulence with which I was soon to become acquainted, rising as they did above the roofs of the old town in

[1] White Horse.

bold masses, held an undisputed sway that was as pleasing to the eye as it was comforting to the mind. But my reverie upon this imposing assemblage of steeples was broken by a domestic of the establishment with the announcement that the evening meal was about to be served.

Evidently my compatriots are *raræ aves* in Halberstadt, for on descending to the *cœnaculum* I found quite a group gathered around the modest steak and etceteras, to which after a long day's sight-seeing I felt every inclination to do full justice. The group consisted of the young family of the proprietor, to each and all of whom it was imperative that I should be made known, and who, being extremely inquisitive into the manners and customs of that strange animal the Englishman, yielded but reluctantly to the wish of their parental relative that they should withdraw as soon as the ceremony of introduction, during which their names and ages were severally enumerated, was concluded.

That my arrival on the scene had formed the subject of much talk at the family supper table was evident, for the meal concluded, I had just seated myself at the writing table for the purpose of transcribing some of the ecclesiological notes hastily jotted down during the day, when a polite message was brought by the head *Kellner* that my company would give great pleasure to Herr and Frau Kirchner in the room where they customarily assembled of an evening to chat with any droppers-in from the town. So, thinking it a favourable opportunity for airing my German, I laid aside the pen and an idea I had formed of a ramble about the town despite the weather, and repaired to the apartment indicated—one of a series all on the same floor and looking cheerfully out upon the steeples still visible in the twilight athwart the trees.

Here I found not only the olive branches gathered about Herr and Frau Kirchner, but their grandmother also, a stately old dame, to whom a lace head-kerchief imparted quite an aristocratic air, who paraded the establishment looking sharply after the waiters, and at a later stage in the evening upon discovering two of the 'olives' engaged in the surreptitious consumption of the fragrant weed outside the street door, banished them with a Pipchin-like severity to their chambers.

With the exception of this little *contretemps* the evening passed off very harmoniously in a double sense. For in answer to Frau Kirchner's 'Spielen Sie auf dem Klavier?' I had some-

what rashly replied in the affirmative, and was conducted there and then to that instrument, a considerable time elapsing ere I was permitted to rise therefrom. In addition to sundry pieces and such snatches from operas as occurred most readily to the memory, I threw in, as appropriate to so almost exclusively a Protestant town as Halberstadt, such chorales as 'Nun danket alle Gott,' 'Ein feste Burg,' 'Straf mich nicht in deinem Zorn,' and others equally familiar, all of which afforded unspeakable gratification, not only to the company who now and again joined in vocally, but to the domestics, who, assembled in a group at the kitchen door, saluted me with quite a chorus of 'Gute Nacht' as I ascended to what Mrs. Blimber so classically styled 'the dominions of the drowsy god.'

CHAPTER XIII

HALBERSTADT AND MAGDEBURG

A BLAZE of gorgeous sunshine having succeeded to the soaking rain that heralded my arrival in Halberstadt, I determined, knowing how deceptive such fine August mornings frequently are, upon an early exploration of the city before joining my host and hostess at breakfast, having arranged to discuss that meal, on their very pressing invitation, in the privacy of their own apartment.

Although vastly inferior to Hildesheim in point of ancient domestic architecture, a somewhat vague and purposeless saunter about its streets in the sweet early morning air was sufficient to convey the impression of Halberstadt's being the possessor of much that is delightful to the lover of the picturesque. One especially charming bit presented itself at the south-east corner of the Fish Market, where the aisleless apse of the Martini Kirche and the imposing clerestoried and flying-buttressed one of the Dom are brought into the group very finely.

Of the churches, the interiors of the two held by the Catholics —St. Katherine's lying to the north and St. Andrew's to the south of the Dom, which occupies the highest ground in Halberstadt—alone were accessible at this early hour of the day. One is very much like the other externally, and each may be taken as typical of the Gothic church produced during the fourteenth and fifteenth centuries in Saxony. Neither requires a detailed description, consisting, as it does, of an unclerestoried nave and aisles with an aisleless apsidal choir, whose unusual depth proclaims the structure to be the work of those religious orders who established themselves in the populous towns. Conformably with the usages of their promoters, these two Halberstadt churches are devoid of steeples, a light flèche which rises from the roof at the point where

the chancel commences supplying the deficiency.[1] St. Andrew's, the more imposing of the two churches, was built by the Franciscans, and has a luminous interior whose vaulting ribs either die off into the huge octagonal columns or start from slender shafts corbelling out of them. The choir, four bays in depth, terminates in a graceful apse whose windows—tall ones of three lights apiece—have their mullions curiously intersected at about mid-height by a circle which the modern glass painter has filled with figured glass in brilliant tinctures, leaving the rest of the window simply *en grisaille*. The effect is excellent. In both these churches the windows afford good studies of Complete Gothic tracery in its Geometrical and Flowing forms, particularly St. Catherine's, where the central one of the apse has a round instead of a pointed head. The method of placing the aisle windows beneath a series of gables, as at Ste. Croix, Liège, St. Martin and others in Brunswick, and the Westphalian churches, does not seem to have occurred to the architects of these two unclerestoried buildings. Such an arrangement would undoubtedly have had a pleasing effect, though the single slope of roof covering nave and aisles is not so disagreeably prominent as in some instances of the 'hall' type of church. Internally St. Catherine's is greatly inferior to St. Andrew's. The columns dividing the nave from its narrow aisles are tall clumsy octagonal masses. The arches are very bald looking, and the roofs are flat ceiled ones, the whole giving the idea that religious troubles overtook the building ere it could be carried to completion. The deep choir is, however, vaulted, but the immense Italian reredos, which cuts off the three-sided apse, gives it a fore-shortened appearance.

I alluded just now to the presence of a circle in the upright portion of the windows at the Franciscan church. That it is a localism is clear, for it occurs in the apse of another Halberstadt church, that of St. Martin, a large but not otherwise remarkable

[1] Happening, on a subsequent visit to Halberstadt, to pass a Sunday there, I attended part of the High Mass at both these Catholic churches, when the musical portion of the service if rough was hearty. Half an hour before the commencement of the office two bells in the flèche of the Franciscan church were tolled for a few minutes by boys at the entrance to the choir, and again for a short time just before it began, which was at half past nine. The congregations were not so vast as those I had seen in Westphalia, but most devout, and as far as I could judge composed of persons belonging to the poorer classes. Many of the women being attired in gaily coloured head-kerchiefs, an air of much picturesqueness was imparted to the scene.

Complete Gothic structure, cruciform in plan and having a doorless western façade flanked by steeples and rising high above the roof of the church, in reminiscence of those Romanesque examples to which I have already directed my readers' attention. Here the façade terminates in a gable, pierced on both sides by a large unglazed window whose tracery shows a blending of the Geometrical and Flowing forms. One of the flanking towers has a tapering spire of slate, the other a much lower one ; a wooden bridge connects the two towers and contributes not a little to their picturesque look.

The lean-to aisles of the chancel taken in conjunction with the apse and transepts constitute a pleasing assemblage of parts, but some of the window tracery can scarcely be deemed worthy of imitation, the foliations to the lights in those of the apse taking an angular instead of a semicircular or pointed form. I could not, however, help admiring the windows in the clerestory of the choir, composed as they are of three trefoil-headed lancets pierced in the stonework plate-tracery wise, and comprised beneath a pointed arch, somewhat after the fashion of those in the clerestory of the late William White's church of All Saints, Kensington Park.

Breakfast concluded, the juveniles dismissed to school, and the Weisses Ross started upon its diurnal round, I sharpened my pencils and prepared for a long morning's work in and about the Gothic cathedral of St. Stephen and the Romanesque church of Our Lady.

The exterior of the former has some drawbacks and deficiencies, among which may be mentioned a want of richness in its upper portions and a clumsiness in the ground planning of the aisle surrounding the apse. However, for these I was not wholly unprepared. But with regard to the interior I may venture to assert that, despite the absence of triforium, or a stage, however low, corresponding in some degree to that feature, it is the most beautiful and harmonious of its age and class in Germany, and although it would stand within Cologne cathedral leaving plenty of room to spare, is in several respects more pleasing in *ensemble* than that colossal edifice. Preliminary to a survey of its architectural features a short historical account of this graceful Dom at Halberstadt may be of interest.

The bishopric of Halberstadt was established by Charlemagne after his conversion of the heathen Saxons of Thuringia to

Christianity while the ninth century was in its teens. The first occupant of the see, Hildegrin I., commenced the original cathedral, which was consecrated on the day after the Octave of All Saints, November 9, 859, by Hildegrin II., and dedicated to St. Stephen. In 967 a grander building was commenced by Bishop Bernard, by whom many relics of saints were brought from Rome to his cathedral. Hildeward, the next Bishop of Halberstadt, prosecuted the works inaugurated by his predecessor with so much vigour that on October 21, 991, he was enabled to consecrate the cathedral with great pomp and solemnity, in the presence of the Emperor Otho III. and of a great assemblage of nobles, among whom were four archbishops and eight bishops. This church continued till 1060, when fire, that enemy of mediæval buildings, destroyed it; but its reconstruction was speedily undertaken by the reigning prelate, Burchard II., and with so much zeal that in ten years it stood completed, and again a splendid consecration took place amid much regal and prelatical splendour, the emperor Henry IV. being then on the throne. Sufficient data are not forthcoming to inform us of what character this eleventh century church partook, but it is not unreasonable to suppose that it resembled such local contemporary churches as Hildesheim, Gernrode, Hecklingen, and other existing specimens of Saxon-Romanesque. In its turn this cathedral fell a prey to the flames, for Henry the Lion, Duke of Brunswick, and founder of the existing solemn Romanesque church of St. Blazius there, pillaged Halberstadt in 1179, in retaliation for the insolence with which its bishop, Ulrich, as well as those of Cologne, Magdeburg, and Münster, had opposed him during his war with the emperor Frederic Barbarossa, and burnt the cathedral with 1,000 people in it, as well as a large part of the other churches in the city. Slowly Halberstadt rose from its ruins, twenty years elapsing before the chief portions of the cathedral were ready for the divine offices once more. Early in the thirteenth century (1201–09) Bishop Conrad undertook great re-edifications, and in 1220, under his successor Frederic II., it was reconsecrated in the presence of the Bishops of Hildesheim, Minden, Havelberg, and Culm. It is to this epoch that we may assign the west front with its portal or Paradise, which, as a specimen of First Pointed work, possesses great interest not only on account of its excellence, but as an almost unique example of Early Pointed architecture on so grand a scale in Germany. Johann Semika, provost of the

chapter about the year 1236, began to rebuild the nave aisles, but did not proceed any further than the first three bays, which, separated from each other by niched buttresses, are lighted by three-light windows in the Geometrical style, of extreme beauty, and vying in purity with some of the best English work. To Semika was due the paving of the church with red and black tiles, some portions of which were discovered in 1847, four feet below the present pavement. At this epoch the reconstruction of religious edifices was being zealously pursued, not in Germany alone but all over Europe. At Halberstadt the rebuilding of the cathedral on its present magnificent scale proceeded with great vigour, under the auspices of various bishops, notably Ludolph II., 1257-85; De Volrad, 1285-95; D'Albert I. and D'Albert II., 1308-58, and of Burchard II., 1437-58. The church, much as we see it now, was essentially completed in 1491, and consecrated on the Feast of the Decollation of St. John Baptist, August 29 of that year. The year 1514 witnessed the completion of the chapter-house, and at last the buildings stood finished in 1574. But a change was at hand, for Frederic III., who occupied the see 1550-53, and Henri Jules, Prince of Brunswick, who presided over it 1566-1613, favoured the Reformation. The offices of the Catholic Church were said for the last time in Halberstadt cathedral July 6, 1591. Since then, except for a short time when the city was occupied by the troops of Wallenstein, during the Thirty Years' War, Protestantism has held sway here. But through it all this noble building has succeeded in preserving its ancient furniture and arrangements almost intact. The glorious Late Gothic roodloft, from which the Christ seems to look down with sad and wondering eyes upon the desolation around, still encloses the richly stalled and tapestried choir; the red marble font still retains its position at the west end of the nave; so does a sixteenth century bronze eagle lectern, and a quantity of painted glass, to say nothing of the treasures enshrined here in the shape of metal and needlework, all of which, having lost their religious significance, are carefully preserved and looked upon as curiosities merely by the body into whose keeping they have passed.

Entrance to this magnificent pile was only gained after application at the cloisters, and mournfully did the footsteps of the custodian and myself resound in the sadly deserted pile. 'Ichabod' is written everywhere; coldness and the want of vital

religion are felt here as much as in the other great Lutheranised piles—Magdeburg, Lübeck, Naumburg, and Brunswick.

It is, however, due to its possessors to say that elaborate and costly restorations have been in progress at Halberstadt cathedral for half a century. Within the last ten years that of the western façade has been taken in hand, and the towers, which formerly were of insignificant dimensions, have been heightened and surmounted by spires of the customary German type, but they have a somewhat bald appearance, due perhaps to the Early Gothic style in which they are cast.

The chief feature in the plan of the Dom at Halberstadt is narrowness. The transepts project but one bay beyond the aisles, which are themselves destitute of those accretions so common to the great French churches—chapels thrown out between the buttresses; indeed, such additions to the ground plan never seem to have found favour in Germany. It will be observed, on referring to the view of the church which accompanies this chapter, that the southern nave aisle is of unusual width; this is accounted for by the treasury which, built on to that side of the church for the accommodation of those precious relics of antiquity to which I have already alluded, has the unfortunate effect of darkening the south aisle.

The unfinished character of the west front in its ground stage leads one to suppose that a deep porch or Paradise was intended. The central portal is composed of two smaller entrances contained beneath a great arch, nobly moulded and rising from clusters of banded shafts but unsurmounted by a gable. The two small entrances have semicircular arches foliated, but as the actual doorways occupy only half their height, the intervening space is pierced by four glazed lancets. Of extremely graceful character are the six trefoil-headed arcades, which relieve the tympanum of the grand enclosing arch. The central portion of the façade immediately above the portal has a rose window of plate-traceried character, enclosed within a depressed arch springing from belted pillarets. Surmounting this are three windows similar to those in the last stage but one of the towers, and above all is a gable with enrichments of a more advanced Gothic character. The side portals have noble clusters of shafts but supporting no arches, nor is the walling pierced by entrances; in fact the work wears every appearance of having been abandoned. Had it been carried on to completion we might have been in

HALBERSTADT CATHEDRAL: FROM THE SOUTH-EAST

possession of one of the most graceful entrances to a Gothic temple in Europe.

The first three bays of the nave on the north side are, as I have said, of the best Geometrical Decorated character (*c.* 1236); the next are later and not quite so good; but deterioration in workmanship is most apparent in the clerestory. It is thin, almost to flimsiness, though the flying buttresses serve in some degree to redeem it from this reproach. But the northern transept façade is very fine nervous Middle Pointed work, with just a *soupçon* of the Flamboyant.

The Pointed portal encloses two smaller ones with square heads, the tympanum being filled with a sculptured group representing the Death of the Virgin. This doorway is surmounted by a wall space, unfenestrated, but relieved by a richly crocketed cross, from which the Figure, as well as the attendant ones of St. Mary and St. John, has disappeared. Then comes a six-light window, whose tracery combines the Geometrical and Flowing, and a richly panelled gable crowned by a finial. From this point the church presents a most imposing *ensemble*, especially since the completion of the western steeples, but we miss that glory of the English and Norman-French churches—the central tower, which in Germany becomes rarer as one travels eastward of the Rhine.

The greatest blemish on the otherwise fine plan of Halberstadt cathedral is the architect's arrangement of his east end. Instead of introducing that cluster of chapels which gives such a charm and grace to numberless French choirs, or that elongation of the side aisles to gain a procession path, which the English knew how to use so gracefully, the architect of the Dom at Halberstadt has made the walls of his choir aisles stop exactly where the apse commences, joining them to those of the solitary eastern Lady Chapel by one elongated piece of walling lighted by a broad window of six divisions. Reference to the accompanying view (p. 305) will show how unpleasingly this is managed.

Far better would the east end have looked had the architect terminated his aisles either as in such English examples as Salisbury and Wells, or in a three-sided apse, if prejudice against the corona of chapels was so strong. Perhaps some prescience of the Reformation dictated the adoption of such an arrangement; anyhow, it is far from being graceful or pleasing to English eyes.

Next to its narrowness, the leading characteristic of Halberstadt cathedral internally is its French aspect, the disposition of its nave columns and vaulting shafts, and the graceful three-sided apse terminating the vista, being strikingly reminiscent of St. Gatien at Tours. The great churches of Magdeburg, Nuremberg, and Ulm are unfortunate in that they lack a triforium stage or what answers to it, viz. that prolongation of the clerestory windows to the stringcourse above the pier arches, which adds such dignity and richness to the internal appearance of the cathedral at Ratisbon. The unrelieved space between the apex of the pier arch and the clerestory is not so disagreeably apparent at Halberstadt as in the examples above named; but while a small unpierced portion of the clerestory windows does in some measure correspond to the Ratisbon arrangement, its extension would have been a decided improvement. The prevailing colour of this elegant interior is a pearly white, whose effect, in the nave at least, would be greatly enhanced by stained glass, in which both aisles and clerestory windows are painfully deficient. Towering to the roof, and completely occupying the west end of the nave above the gallery in which it stands, is an immense organ by Heinrich Herbst of Magdeburg, originally built in 1718 but reconstructed almost entirely in 1838 by Schulze. In its case, certainly the most magnificent Italian Renaissance one in Germany, it forms an imposing termination to the view westwards, while its tone quite realises the expectations raised by its exterior.

During a subsequent visit to Halberstadt I happened to look into the Dom while the morning service was being performed, when I heard this organ accompany the voices of a large but not vast congregation in a chorale, the melody of which will always live in the memory, for it was the same as that set in 'Hymns Ancient and Modern' to those graceful stanzas translated from the Latin for the Festivals of Evangelists—'Come, pure hearts, in sweetest measures.' The general effect, as everybody sang the melody, was impressive, and would have been doubly so had the congregation stood, sitting being the custom in Lutheran churches during the psalmody. I did not hear the organ at its full power during the outgoing voluntary, for at the conclusion of the hymn the Prediger ascending the pulpit—a fine piece of Early Renaissance work on the south side of the nave—and a functionary advancing with a large key towards the west door to lock it, I beat a retreat to one of the Catholic churches—the

Dominican one already alluded to—which was so full that I was only able to find standing room just inside the door.

The glory of the interior of Halberstadt cathedral is its rood-screen, placed beneath the arch opening from the transept into the choir. It dates from the end of the fifteenth century and pursuant to mediæval German custom has two doorways with an altar between them. There is a spiral staircase in the centre inside giving access to the loft in which is a brazen eagle turned towards the north for the Gospels. The rood of great size is of thirteenth century workmanship; richly decorated and bearing marks of colour, it stands with its attendant effigies not on the loft itself but on a beam at a little distance above it, and like much other ancient furniture here has been most carefully preserved.

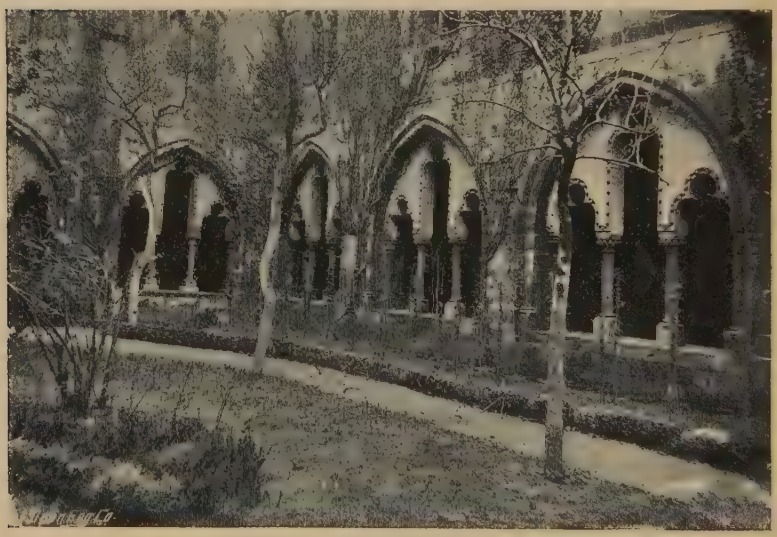
Passing within the screen, the old arrangements of the choir with its stalls and bishop's throne, placed at the west end and facing what was once the high altar but is now a most meanly appointed table draped in black cloth, remain almost entirely undisturbed, and the general effect of this collection of objects, especially when looking westwards, is truly beautiful. A graceful *corona lucis* hangs from the roof; three standards for lights of three branches apiece are ranged at intervals up the centre of the choir; canopied figures of saints are bracketed against the pillars; stained glass of the richest description fills many of the windows; and through the three arches of the apse a view is obtainable to the very penetralia of the Lady Chapel. Passing into the aisles, the full beauty of the clustered shafts forming the piers separating them from the choir becomes apparent. The view looking across either of these aisles from the transept should on no account be missed; it is one of the most enchanting architectural bits in the whole range of North German Gothic. A deterioration is, however, perceptible in the workmanship here, the groining ribs of the vaults springing from the slender shafts between the windows without the intervention of capitals, though the Geometrical form of tracery is maintained.

Some of the detail here is very beautiful, in particular a narrow doorway in the south aisle with, in its tympanum, a sculpture of the Nativity—one of those small works in which the fourteenth and fifteenth century German architect may be said to have excelled.

A general survey of the building having been taken from a Late Gothic stone gallery thrown across the south transept, supported

HALBERSTADT CATHEDRAL: THE ROODSCREEN

upon a couple of bridge-like arches with ribs dying off into the wall, and defended by a high open parapet of very elaborate character, I proceeded to inspect the contents of the treasury. In this apartment which, as I have already said, runs parallel with the south aisle of the nave, cupboard after cupboard was opened, disclosing to the astonished gaze an admirably arranged collection of mediæval plate and vestments gathered from the cathedral and other churches of the town. I am utterly unable to classify or enumerate a thousandth part of what fell under my notice here. Suffice it to say that the collection comprised a portable altar,



HALBERSTADT CATHEDRAL: A CORNER OF THE CLOISTERS

croziers, office-books, chalices and reliquaries, a processional cross, chasubles—most of them bearing a large plain Latin cross, with the Crucifixion worked in very high relief, and of various colours —copes, tapestries, a fine array of mitres, and sculptures in wood, stone, and ivory.

I append an illustration of an angle of the very charming cloisters of this cathedral, showing the curious form taken by the windows opening into its ambulatories. As in the Romanesque cloisters at Osnabrück and Hildesheim there is an upper walk, which, as it is open throughout the day, I found a very timely

refuge pending the subsidence of a heavy storm that had burst over the city while I was viewing the interior of the cathedral.

Presently the sun shone out bravely once more and was glistening on the leaves of the fruit trees in the cloister garth, so quitting my retreat I proceeded across the Dom Platz, at the west

HALBERSTADT: WESTERN TOWERS OF THE CHURCH OF OUR LADY

end of which, and in curious contrast to the building I had just quitted, stands Halberstadt's second great architectural treasure, the cloistered church of Our Lady. It is a large cruciform, parallel triapsidal structure with two pairs of towers, and although of the simplest Romanesque character rivals certain of the Rhenish churches in dignity and picturesque grouping of parts.

The western steeples are composed of towers surmounted by gables and low quadrilateral roofs of metal like those of Andernach, Coblentz, and Limburg ; the eastern ones, located in the angle formed by the nave with the transept, are octagonal, of slimmer proportions, and crowned by rather acutely pointed spirelets. There are three eastern apses, which, being somewhat lower and narrower, appear to constitute a feature distinct from the choir and its aisles which they respectively terminate. The greater portion of the church may be assigned to the commencement of the eleventh century, but the western façade, which follows the local custom in rising above the apex of the nave roof, is, together with the towers, a subsequent addition. Within a panel above the doorway on the eastern side of the south transept are remains of ancient fresco work representing the upper portion of a group of the Virgin and Child enthroned between two saints. Entering by this door and turning to the right the visitor finds himself confronted by a very remarkable piece of Romanesque work, the solid screen carried across the southern arch of the crossing to enclose the choir, which owing to the shortness of the eastern limb was frequently located here in early German churches. The wall facing the transept is relieved by a series of seven roundheaded arcades on pillarets with boldly sculptured capitals. The central one of these arcades contains a figure of Our Lord in high relief, seated and in the act of benediction, while the three recesses on either side have effigies, likewise seated, of Apostles. The work, having been cleansed of the wash with which a debased age had covered it, shows traces of brilliant colouration, some of the hues thus disclosed being most beautiful. Similar remains of polychromatic decoration exist on the effigies occupying the arcades in the opposite parclose, where a seated figure of the Blessed Virgin is supported by the six remaining Apostles. Surmounting these enshrined figures and separated from them by a richly sculptured frieze is a series of graceful open arcades, on pillarets all richly moulded, and recalling, as does the whole of this screen work, those in St. Michael's, Hildesheim.

The colouration of these parclose screens in the church of Our Lady at Halberstadt, together with some remains in the dome of the apse, affords sufficient proof of the value which the Northern Romanesque architects attached to the employment of varied and brilliant hues, not only for accessories such as these

screens, but for the structure itself. Since the works of restoration inaugurated here half a century ago, polychromatic decoration on a temperate scale has been carried out in certain portions, as for instance in the soffits of the semicircular arches which, with their severe-looking square piers, separate the flat wooden-roofed nave from the aisles. No attempt at colouration has been made in the wall space between the pier arches and the clerestory, but between each small roundheaded window lighting the latter the figure of a Minor Prophet is introduced with good effect. Similarly treated effigies of the Major Prophets, St. Peter, St. Laurence, and two other saints which I could not identify, occupy spaces between the windows in the presbytery and apse. The roof at the junction of the transepts with the nave and presbytery has modern polychromatic decoration in the form of scroll work, while in the conch of the apse some remains of ancient painting not as yet supplemented by modern work will gratify the student of this branch of ecclesiastical art. A chapel on the south side also retains some old mural decoration. Against the north and south walls of the presbytery is a row of Complete Gothic stalls with overhanging canopies unsupported by shafts. This is an almost exclusively German feature, as are the exaggerated 'poppy-heads' terminating the bench ends. I suspect, however, that these stalls have, as at St. Michael's, Hildesheim, been shifted from their proper place, which is against the walls of the parcloses crossing either transept. From the nave to this *chorus cantorum* is an ascent of a few steps, surmounted by a low wall and tall iron grille, which, although of very plain character, serves to give an air of greater length to the interior, whose general effect is much impaired by being pewed right across without a central alley between the blocks.

Among other items of furniture possessed by this church I noted the rood which, formerly suspended from the western arch of the crossing, now hangs against the north transept wall; the altar-tomb of Bishop Rudolf (MCXLVII.) with his bronze effigy, recumbent and *in pontificalibus*; an early twelfth century *corona lucis*; a candlestick of three branches; a triptych; and a metal font of 1614 whose cover, which when struck emitted a deep bell-like note, is surmounted by a statuette of the Blessed Virgin. Altogether this Liebfrau Kirche at Halberstadt is most interesting, and, enshrining as it does so large a number of *instrumenta*

ecclesiastica illustrating almost every period of art from Romanesque to Renaissance, deserves careful attention from the ecclesiologist.

So pleased was I with Halberstadt and my accommodation there, that I resolved to make it my headquarters for the few days that I proposed devoting to some researches into the ecclesiastical antiquities of Magdeburg, Quedlinburg, and Brunswick. Each of these historically interesting old cities of Lower Saxony lying within little more than an hour's railway ride from Halberstadt, it was possible, starting in the forenoon, to spend five or six hours on the scene of attraction and to find myself back at the Weisses Ross in good time for supper and the family party which nightly succeeded that meal.

After the air of ecclesiastical calmness and seclusion to which I had become habituated during my short sojourns in Soest, Paderborn, Herford, Hildesheim, and, to a considerable extent, Halberstadt, the streets of Magdeburg with their electric tramcars and bustling crowds seemed a little bewildering as I emerged from beneath the imposing classical portico of its railway station, where trains are incessantly arriving from or starting for all parts of the country, and whose subways resound the livelong day with the tramp of feet and the hum of voices.

As the train entered the station at Magdeburg after an uninteresting journey across a level country enlivened every now and again with a church having one of those tall 'screen façades' common to the district, the cathedral with its pair of western steeples and lofty clerestory dominating the house-tops apprised me of that building's locale, so that I was enabled to find my way thither without loss of time. Standing on the south side of an immense square, with its northern and western fronts quite free, this Dom at Magdeburg, although of colossal dimensions, is devoid of poetry. Over-elaborated portions contrast with others absolutely bald in a by no means pleasant manner, while the five chapels encircling the apse with the triforium stage above them stand crushed by the clerestory, giving one the idea that this, the earliest portion of the building, was designed for a superstructure of less lofty dimensions. But these failings apart, Magdeburg cathedral with its entourages is a truly noble building, and the student of mediæval art will find, particularly in its choir, materials for thought which will well repay a prolonged and careful visit.

The church of a Benedictine monastery which had been founded here in 937 by the Emperor Otho and his consort, the English Edith—granddaughter of our Alfred the Great—became thirty years later the cathedral of an archiepiscopal see whose creation gave great offence to the neighbouring Bishop Burkhard of Halberstadt. Of this church, which was burnt down in 1207, a model is preserved in one of the apsidal chapels, but as it was made in the thirteenth century when artists were singularly bad copyists, little faith can be put in it, particularly when we find details belonging to the age in which it was made and not that of the church which it was meant to represent! Still, if this model is to be credited at all, the tenth century church must have been a polygonal structure of sixteen sides externally and like those at Nimeguen and Aix la Chapelle, one of a long series of similar buildings which there is every reason to believe existed in Germany in that age, and which doubtless had for their prototype the church of San Vitale at Ravenna. Very shortly after the destruction of this edifice the present cathedral was commenced on a French plan and in a tolerably pure Gothic style by Archbishop Albert II., and in 1234 the first two storeys of the choir and transepts and a portion of the nave were ready for occupation. During the next hundred years or so the works appear to have progressed but slowly, the vaulting not being completed until 1327. Thirty-six years later the cathedral was consecrated by Archbishop Dietrich, and in 1520 the exterior was made to assume the outline it at present wears by the completion of the towers and the high gabled 'screen façade' between them. Amid the horrors which ensued upon the taking of the city after the memorable siege in the May of 1631, this noble edifice only escaped the general destruction through the intercession with Tilly of one Bake, a canon, whose schoolfellow he had been. It was, however, shamefully injured during the occupation of the city in 1806 by the French, who, not satisfied with the desolation to which they had reduced their own churches, converted it as usual into a warehouse and stable. In a forlorn condition Magdeburg cathedral, once the seat of a mighty archbishop, remained until 1825 when the Prussian Government undertook works of renovation, works which, although well intentioned and liberal in their cost, it would be invidious to compare with the more scholarly ones of a later epoch.

The earlier portions of the cathedral are excellent, but in its

later stages the work shows how very uninteresting and unrefined beyond that of any other country German architecture had become ere the fourteenth century was well advanced. At that time it was rapidly passing from the hands of the ecclesiastic, the architect, and the artist into those of the mason, though accompanied by the production of some of the most marvellous specimens of stone cutting and constructive skill that ever were produced; I refer more particularly to the western façade of Magdeburg cathedral, whose great portal—with, if recollection serves aright, as many as twelve slender shafts to carry its arch on either side—is quite wanting in the vigour and refinement of the earlier ones at Münster and Paderborn.

The towers are as usual unbuttressed and united by a gabled wall which, carried high above the nave roof, certainly assists in imparting much dignity to the composition. They rise in four stages, of which the two upper ones are plain almost to baldness, but are finished with an elaborate and slightly projecting parapet interspersed with small pinnacles, and from within which rise octagonal turrets terminating in short crocketed spires. There is no central tower, a small flèche, placed not at the junction of the transepts with the nave and choir but slightly westward of that point, alone breaking the long line of roof. On the ground plan the nave of Magdeburg cathedral is divided from its aisles by five arches, but as these are of great width, each bay is lighted, both at the aisle and clerestory levels, by geometrically traceried windows arranged in pairs, so that viewed externally from the north, this portion of the church seems to consist of ten bays. The clerestory windows are of unusual magnitude, and their size is rendered still more conspicuous by the aisle roof, which is not a continuous 'lean-to' but a succession of short transversely gabled ones, an arrangement suggesting at first sight a series of chapels. These, however, do not exist at Magdeburg, the system of gabling seeming to have been dictated solely by a wish to relieve monotony and to afford scope for the display of that gable enrichment in geometrical patterns which, although free from the extravagance which marked later works of its class, may be taken as indicative of the direction in which this kind of decoration was tending.

Protestantism having established itself more thoroughly in Magdeburg than in Halberstadt—not a single ancient church in the city being in Catholic hands—my tour of the cathedral had

MAGDEBURG CATHEDRAL: NAVE, LOOKING EAST

perforce to be taken in company with its custodian, and although the pencil and tablets were in constant requisition, I was obliged to retain many notes in the receptacle which held Count Smorltork's great work on England, until a convenient opportunity should present itself for transmitting them to paper.

It was truly saddening to find this, one of the noblest of Northern European minsters, accessible only by the Silver Key, resounding to no daily burst of 'service high and anthem clear,' and bearing only too legibly the impress of the helpless and piteous condition of an establishment that has no Apostolic constitution, and whose links of continuity in faith and order with the Western Church have been broken and cast away.

Inferior though many of them may be architecturally, what a contrast are the ever open and rarely untenanted churches of the Catholics in Rhenish and Westphalian Prussia to the protestantised ones of Herford and Magdeburg and Naumburg, closed as they are from Sunday to Sunday and utterly devoid of that life which the great revival of the last half century has thrown into our own churches!

A question put to my guide as to the jealousy with which the German Protestant cathedrals and churches were guarded elicited the reply that it was impossible to leave them open as the people were so devoid of reverence. Which was true enough, for in the cloisters—the only portion of this noble fane accessible at all times, and which, forming as they do the approaches to sundry public offices, cannot well be kept closed—I found that the fingers of the scribbler had been busy over every inch of wall space within range of his pencil. Indeed until some such great revival of religious feeling as we have witnessed in the Church of England takes place in the Protestant Church of Germany, and her members are taught to reverence and to feel something more than an antiquarian interest in the magnificent fabrics that have passed into her keeping, they cannot, under the existing circumstances, be too carefully watched.

Traversing the western and northern walks of the cloisters, an irregular trapezium on the ground plan, co-extensive in length with the cathedral, partly Transitional and partly Complete Gothic, and with a thickly foliaged garth, I entered the building by the north transept portal. For some time I remained quite incapable of turning to examine the structure in detail, so transfixed was I by its colossal dimensions, which are perhaps

displayed to the greatest advantage in the three western bays of the nave, left as they are unencumbered by fittings.

Stationed at the south-eastern pier of the transept and casting my eye down the nave towards the west door, I could not help reflecting that with the gigantic clerestory windows glowing once more with stained glass, this nave of Magdeburg cathedral might challenge comparison with those of York, Troyes, and Auxerre. In imagination, I planned the glass on that system which prevailed so extensively in the fourteenth century, of arranging the subjects or figures with a band of brilliant tinctures about the middle of this grand succession of elongated windows, so as to produce a decided horizontal line of rich colour set in a sea of white or grisaille, throughout the nave. Such an arrangement would not only harmonise with, and assist the lines of the architecture, as may be seen at Merton College Chapel, Oxford, in the nave of York Minster, and in the clerestories of St. Ouen at Rouen, Beauvais, and Cologne cathedrals, but would strengthen the effect of this fine series of windows, which if surcharged with colour would look as weak and attenuated as they do in their present plain condition.

Passing through one of the doorways in the massive roodloft, less elaborated than that at Halberstadt, and inscribed as having been commenced on St. Valentine's Day, 1445, I found myself in the choir with its richly carved stalls returned at their western extremity. Not only is this of Magdeburg the shortest of German cathedral choirs, but one of the few designed at the commencement of the thirteenth century with a processional aisle and series of chapels radiating therefrom. In its Early Gothic style it is comparable in purity with the contemporary work at Laon, Mantes, Noyon, and Senlis, which must have influenced the architect of Magdeburg cathedral, who has introduced that peculiarly noble North-Eastern French feature, the triforium or 'tribune' corresponding in extent with the circumambient aisle of the choir.

That the reconstruction of Magdeburg cathedral should have stopped with the completion of the triforium is a matter of regret, otherwise we might have been in possession of a piece of Gothic incomparable in Germany both in size and purity, for by the time the works were resumed the style had undergone a change, although in certain details, notably the vaulting, a much earlier character has been preserved than would have been the case in England and France. In designing the nave, the architect

omitted the triforium, making one arch of his ground storey equal to two in the choir, inclusive of the triforium. These nave bays at Magdeburg are exceedingly grand and massive, and as regards the foliaging of the capitals to its attached pillars almost Romanesque in boldness. It seems a little strange that the triforium should have been confined to the choir, but seeing that it was never a popular feature with German architects of the thirteenth century, except in designing churches where the floor-space was limited, it was in all probability introduced at Magdeburg to afford accommodation for the religious of the adjacent monastery, while the ground floor was reserved for the cathedral clergy. In the nave the vast floor-space would have rendered the triforium a superfluous feature, the aisles being of unusual breadth, and, though apparently dwarfed by the clerestory, of great height. Owing to the width of the nave bays each compartment of the aisles is lighted, like the clerestory, by a pair of Geometrically traceried windows, all filled with modern stained glass which, despite a want of uniformity in design and tincture, produces a good effect when viewed *en profile*, each window being separated from the other by a cluster of attached shafts, and a single one, corbelled off against the stringcourse, alternately. The carving of the capitals to all these shafts is very refined and delicate, much more like French than German work, and deserves study.

There is no old stained glass. That in the clerestory of the apse, inserted shortly after the restoration of 1825-34, is, although creditable for its date, unworthy of its exalted position, being too naturalistic in its treatment and feeble as to its tinctures. Some pattern work in the clerestory of the choir is particularly objectionable. Hung on to, not inserted in, the lancet windows lighting the triforium are squares of stained glass treated in the mosaic style of the thirteenth century, and producing a really admirable effect. Quiet, unobtrusive grisaille fills the windows in the chapels projecting from the procession path, where the old German love for strict orientation is displayed by the stone altars, which instead of being placed beneath the central lancet of each of the side chapels are so arranged that, cutting across the angles, they shall face due east and west.

Magdeburg cathedral is rich not only in floral sculpture but in that of the human form divine, both in stone and wood, the great transeptal portals and the stalls in the choir exhibiting a marvellous wealth of this decoration. The south transept door-

way, protected by a porch which crosses the northern walk of the cloisters, has two subjects in its pointed tympanum, one illustrating an incident in the life of St. Peter, the other Our Blessed Lord's appearance to St. Mary Magdalene

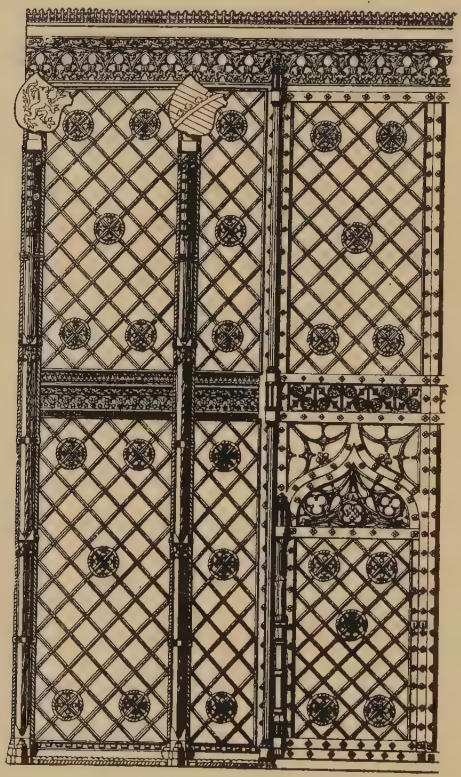
'Mane prima Sabbati.'

The head of the corresponding portal on the opposite side contains the Assumption of the Virgin, whose body is represented as being wafted upwards on a couch by two angels to Our Lord, who is standing with cruciform nimbus in a pointed aureole, and holding in His robe the Emancipated Soul—a female figure with hands in the attitude of prayer. Below are twelve full-length figures in two groups, and on the ground are a thurible and a circular stove on legs with archaically represented flames issuing from it. There is also some very delicate work in the tympana of the double doorway giving access from the north choir aisle to the steps which, formed within the unfinished north-eastern tower, communicate with the triforium. But striking as all these carvings are, the student who has the noble series at Wells and Amiens in mind can hardly fail to note how much repose and simplicity of expression are sacrificed to a desire to arrest attention by some tricky arrangement of drapery or some quaint speckiness or lininess of detail—a defect chiefly observable in the later work which so profusely embellishes the choir stalls.

The space between the western towers is the mortuary chapel of Archbishop Ernest; it was enclosed by himself and dedicated, under the patronage of the Blessed Virgin, during his lifetime. His tomb of bronze, by Vischer of Nuremberg, is richly adorned with figures of the twelve Apostles and of SS. Maurice and Stephen, patron saints of this diocese and of Halberstadt, of which the Archbishop of Magdeburg was administrator. The recumbent effigy and canopy are among the best works of the artist. The chapel also contains some stall work, a seven-branch candlestick, and two very fine pendent *coronæ lucis* of wrought iron, the whole, completed in 1495, eighteen years before the death of its founder, being separated from the nave by an iron screen of intricate and beautiful workmanship.

With the exception of the Liebfrau Kirche in the Regierung Strasse—a partly Romanesque building with an interesting screen façade and a most charming cloister, and the Petri Kirche, which

has one of the transversely gabled western towers peculiar to the district, and some pretty windows in its apse, the churches of Magdeburg will be regarded with but languid interest. They are huge unclerestoried structures of the usual North German type,



SCREEN OF ARCHBISHOP ERNEST'S CHAPEL
IN MAGDEBURG CATHEDRAL

with a pair of western towers, and in a great measure owe their clumsiness to the re-edification after the siege of 1631, when the city was almost entirely laid in ashes.

In some portions, such as porches, it was interesting to observe that use of red brick which in the churches of the sandy plains to the north and east of Magdeburg becomes universal.

Certain interiors, notably that of St. John's, were richly furnished for the Lutheran service with altar-pieces, pulpits, organ-cases, and chandeliers of the revived Italian school, but architecturally they are all vastly inferior to those of Brunswick, albeit that city can boast of no building approaching Magdeburg cathedral in grandeur of dimension.

CHAPTER XIV

NAUMBURG AND ERFURT

At twenty minutes past two, on a certain bright Saturday afternoon, the heavily laden Erfurt train steamed out of the terminus at Halle. The long fourth-class compartment in which I rode was positively overflowing with babies and market baskets, whose owners swarmed in or out at every village station along the route There was music, not of a high order, to be sure, but it was lively and joyous, and served as an accompaniment to the saltatory performances of a couple of monkeys, that were hardly more amusing than the perseverance with which some of the audience suddenly discovering a particularly attractive object in the passing landscape looked fixedly out of window when the hat was sent round. However, by the time Merseburg was reached, when the exhibitors quitted our compartment to shed the sunshine of their presence upon the occupants of another, a rich vein of copper had lined the bottom of that receptacle.

Shortly after leaving Halle, I caught a glimpse of the Romanesque church on the Petersberg, with its transversely gabled tower extending the whole width of the nave at the west end, its transepts, and apsidal choir. When Puttrich published his work on the architecture of Saxony, sixty and more years ago, this church lay in ruins, but the author gave an interior view of it conjecturally restored. Since then this church on the Petersberg has been reconstructed almost entirely *de novo*, but the niched angle shafts to the square piers as given by Puttrich have been omitted, to judge from a photograph of the interior in my possession.

At a quarter to four Naumburg came in sight, and after relieving myself of my knapsack, I scrambled with all possible expedition up to the cathedral, which with its four steeples had been visible, crowning the hill upon which it stands, for some time previously.

A dull, lifeless place is Naumburg, quite devoid of that picturesque domestic architecture which renders a saunter about Hildesheim and Brunswick so delightful, but its cathedral, whose architectural history I have briefly sketched in the opening chapter of this volume, is quite an epitome of German Gothic, though not of vast dimensions, and within and around it I spent almost every available moment of time allotted me between the

NAUMBURG CATHEDRAL: FROM THE SOUTH-WEST

trains, in studying its at first somewhat perplexing assemblage of parts.

In plan Naumburg cathedral is peculiar. Beginning at the west end we find an Early Pointed 'western choir' flanked by steeples, for the most part modern and recalling with their light open angle tourelles those of Bamberg and Laon. Next comes the nave and transept, the former aisled and clerestoried, and both

exhibiting internally a mixture of the round and pointed styles, but exteriorly appearing quite Romanesque. Then attached to the eastern side of the transept is another pair of steeples, partly Romanesque and partly Late Gothic, square in plan as far as the springing of the roof, and then becoming octagonal. A dome of nondescript character crowns either tower. Beyond the towers which flank the choir—coeval with the nave and transepts —there shoots a most graceful aisleless limb in the Geometrical Decorated style of the beginning of the fourteenth century.

A small apse projects from each of the eastern towers, so that on the ground plan Naumburg cathedral may be termed parallel-triapsidal. Of the cathedral that was begun here on the removal of the see from Zeitz early in the eleventh century, the crypt is apparently the only surviving portion. When the greater portion of the church was reconstructed between 1207 and 1242, the apse of the original building was left at either end, but before 1272 the present graceful western choir had superseded the old western apse, a similar fate overtaking the eastern one some time between 1308 and 1330.

There is a large cloister on the south side of the church, and prior to the Reformation one of equally fine dimensions existed on the north ; but all that now remains of it are the groining ribs against the north wall and the springers of the groining throughout. From this destroyed cloister there are two doors into the church —one into the north aisle, and the other into the north transept. Had this cloister at Naumburg been preserved, the cathedral would have been the possessor of four duplicates, i.e. two cloisters, two pairs of towers, two choirs, and two roodscreens.

I entered the church from the northern ambulatory of the south cloister by a Transitional doorway of colossal dimensions. Its tympanum is enriched with a standing figure of Our Lord and two angels in the attitude of adoration, and the whole bears traces of having been coloured. Crossing its threshold, I found myself in the south transept, where, confronting me at an altitude of sixteen feet from the pavement, is the solid stone screen enclosing the *chorus cantorum*, richly arcaded, and as in other German minsters crossing the transept. Admittance to the choir is gained by a doorway cut in this parclose at the summit of a steep flight of steps. Beneath it is the crypt of exceedingly rich Romanesque architecture, entered from either transept, and like those at Bonn, Essen, München-Gladbach,

NAUMBURG CATHEDRAL | INTERIOR, LOOKING EAST FROM THE WESTERN CHOIR

Neuss, Paderborn, and Quedlinburg by no means so subterranean as the English and French ones. At Naumburg, however, the crypt is invisible from the nave, being masked by the eastern roodscreen, a Romanesque work of the utmost value and interest, of which I have already given some description in the chapter devoted to the furnishing and fitting of German churches.

Leaving the eastern choir for the present I passed with my guide into the nave, one of those early thirteenth century works in which one may see the timidity and reluctance with which the Germans adopted not only the pointed arch but other details that had long been firmly established among ourselves and the French. To illustrate this, one has only to place a view of the nave of Naumburg with its pointed arcades and roundheaded clerestory windows alongside one of the choir of Worcester cathedral, a contemporary work which for purity and grace is perhaps unsurpassed. But in the western choir, shut off from the nave by another roodscreen, incomparable in its delicacy of detail, we find the old Romanesque element quite banished. This pentagonally apsidal addition, which for grace and wealth of sculptured foliage and imagery is unsurpassed in Germany, and to whose exquisite beauty no description can do adequate justice, formed in pre-Reformation times the Lady Chapel.

The tall two-light windows are resplendent with stained glass, some coeval, the rest modern, and in the centre quite isolated stands an altar vested, on the occasion of my visit, back, front, and ends, in an ancient frontal of crimson damask with figures of saints embroidered on the orphreys, and supporting a crucifix and candlesticks. A second altar, apparelled in green, stands under the central arch of the roodscreen at the opposite end of the nave, and a third is in the apse of the eastern choir, which with its episcopal throne placed at the west end and therefore facing the altar ; its stalls with their elaborately carved poppyheads ; its sedilia, Sakramentshäuslein, piscina, and other furniture, retains almost all its old arrangements undisturbed. Here the Holy Table, backed by an Early Renaissance altar-piece, had on a richly worked green antependium, while its superfrontal bore the legend 'Ecce panis angelorum.' Vases of flowers, too, stood with the crucifix and lights, so from these arrangements I opined that the form of Lutheranism at Naumburg was somewhat 'high.' There is much beautiful stained

NAUMBURG CATHEDRAL : WESTERN CHOIR SCREEN

glass in the windows of the apse, which to the student of ancient fenestral embellishment will afford much pleasure.

The comparatively unchanged character of this eastern choir at Naumburg may be accounted for in a great measure by the fact that, when Lutheranism was introduced into the city, it was resolved at a meeting of the Princes held here in 1553 that the canonical 'Hours' should with certain Evangelical modifications be recited in the choir thrice daily—a curious remnant of Catholic usage which was regularly observed until 1807, when it fell into desuetude.

The nave, however, was horribly disfigured during the period of laxity that ensued upon the introduction of the reformed religion. Huge pews resembling boxes at a theatre were permitted to choke the aisles, while an altar-piece concealed the eastern rood-screen and a pulpit the western one—abominations happily swept away during the works of restoration, which inaugurated in 1875 were only brought to a conclusion twenty years later by the completion of the south-western steeple.

Although my time at Naumburg was short, I stepped on to the railway platform with well-filled tablets and somewhat of that degree of satisfaction in the *fait accompli* which the sportsman derives from the possession of a heavy bag of game. Indeed were I to transcribe a tithe of the memoranda made upon this most interesting and most exquisitely detailed of mid-German cathedrals, this chapter would be prolonged to an indefinite length.

Shortly after leaving Naumburg the village of Schulpforta was passed, and of its highly interesting church—formerly conventual—I was enabled to gain a very good view, lying as it does close to the railway line. A graceful Middle Pointed structure, very long, with aisles and lofty clerestory, and a flèche breaking the line of roof, its external outline recalls that of some of the late Mr. J. L. Pearson's churches.

The railway ride from Naumburg to Erfurt was a long one, and before it came to an end darkness had fallen. The Thuringia Hof where I had arranged to take up my quarters did not boast an omnibus, but one of the staff of that establishment was in the booking office of the imposing railway station. So under the guidance of this functionary I jumped on to an electric tram-car and was speedily whisked through streets of brilliantly lighted shops, crowded with Saturday night pur-

chasers, to the Friedrich Wilhelms Platz where I alighted with my guide.

Crossing this great square I observed on my right two buildings looming large against the night sky. They were the Dom and the almost contiguous church of St. Severus, whose acquaintance I lost no time in making on the following morning. I was early astir, and while dressing enjoyed a full view of this unique architectural group, the Thuringia Hof lying so to speak in its shadow.

The Sunday of my visit to Erfurt being that within the Octave of the Assumption, I expected, notwithstanding the fact that the city was the cradle of the Reformation, to find the Dom—which as well as St. Severus and a few other churches is in the hands of the Catholics—crowded for the early Masses.[1] Imagine my surprise therefore on entering shortly after half past seven to find a Low Mass being celebrated at one of the side altars in the presence of a solitary individual! Evidently Catholicism in Erfurt is not of that fervid kind one meets with in Rhenish and Westphalian Prussia. The office concluded, I began to inspect the Dom, but my researches were brought to an abrupt conclusion by the sacristan jangling his keys preparatory to locking up the church. There was nothing to do therefore but to take my departure and await a more favourable opportunity for studying its internal structure and arrangements.

Having half an hour to spare before breakfast I descended the steep flight of steps conducting to the height on which the Dom and St. Severus stand, crossed the Friedrich Wilhelms Platz, and plunged into the picturesque level portion of the town. Presently I encountered two of the longest Early Middle Pointed churches I had ever seen—neither falling far short of 225 feet, I should imagine—the Dominican and Franciscan churches, locally known as the Prediger and Barfüsser Kirchen. Each is a noble and refined specimen of rather late thirteenth century Gothic, consisting of a nave and choir contained beneath one long stretch of tiled roof, but with nothing to mark the separation, a graceful octagonal turret, doing duty for a steeple, being placed

[1] St. Boniface, the English Wynfrith, established a bishop's see at Erfurt in 741, but it lasted only until 755, when on the death of Adolar, its first and sole bishop, it was incorporated with Mayence.

Since the re-establishment of the Prussian hierarchy in 1821, the Catholics of Erfurt have been placed under the jurisdiction of the bishop of Paderborn.

at the side of the clerestory at the point where the choir commences. In the Dominican church the aisles are continued to the whole extent of its fifteen bays, whereas in the Franciscan church they are co-extensive only with the nave, the deep choir projecting aisleless beyond it. Lying as they do parallel with but at a little distance from one another, these two immensely long edifices recalled our St. Mary's and St. James' at Bury St. Edmunds. Of smaller dimensions but equally fine and pure in style is the Augustinian church, devoid, however, of the clerestory which renders the other two so imposing. Churches —some of them square-ended—cluster in Erfurt almost as thickly as in Cologne, and though not of large dimensions are, generally speaking, beautiful and refined examples of Complete Gothic work, which seems to have attained a peculiar excellence in this the old capital of Thuringia.

The Dom having been rebuilt piecemeal during the latter part of the fourteenth and the first half of the fifteenth centuries, it is not possible to say with certainty what it was like in its Romanesque form; but judging from the shape and position of the towers which together with that portion of the building contiguous to them are the only remains in that style, it is not unreasonable to suppose that it resembled the not far distant cathedral of Naumburg. Portions of the cloister were rebuilt during the thirteenth century, but it was not until the succeeding one was far advanced that the old choir, which was found too small for the number of the religious assembled there during the offices —it was a Benedictine community—gave place to the present magnificent one. Begun in 1349 and finished three years later, it must be considered the noblest example of a deep aisleless apsidal choir in all Germany.

Shortly after, the reconstruction of the nave was taken in hand, and on the plan then in vogue, viz. that of a central and two side aisles of equal height. In breadth, however, the aisles are almost double that of the nave, a defect which might have been remedied by the subdivision of the former, as in the case of the minster at Ulm. Indeed as a specimen of Late Gothic this nave of the Dom at Erfurt cannot altogether be pronounced a success, though what might have been an unsightly expanse of roof is avoided by the introduction of gables above the preternaturally elongated windows, and their connection with the main roof by short transversely gabling ones.

ERFURT: THE DOM AND ST. SEVERUS, FROM THE EAST

On the north side of the Dom, and within a few feet of it, stands St. Severus', so close indeed that, viewing the two buildings from the west, they appear to touch. The ground between the churches is narrowest towards the west, the Dom inclining towards the north, and St. Severus towards the south. The latter is by no means a graceful composition externally, consisting of a five-aisled nave, contained beneath one immense slope of roof. At the east end of the nave rises a narrow, elongated piece of masonry, the whole breadth of the church, from which rise three turrets, each supporting a tapering spire of slate. Tacked on to this is a shallow polygonal apse. Ungraceful as the contour of St. Severus is, its triplet of acutely pointed spires forms, with that of the Dom, a group of no little singularity and interest, while the breaking up of the internal area into five avenues is productive of some pleasing cross views.

Towards the conclusion of breakfast in the cheerful Speisesaal of the Thuringia Hof, some great bells began to send forth their voices from St. Severus', being presently joined by the sonorous ones of Maria Gloriosa and Susanna,[1] who inhabit the steeples of the Dom.

Anxious to make the circuit of these two churches' interiors before their morning offices began, I quickly despatched the meal, and, joining a group of persons, among whom were several picturesquely attired country women with market baskets, once more wended my way up the five flights of steps and re-entered the Dom by the triangular porch. One of its doorways, that facing north-east, is guarded by the Apostles ; that looking in an opposite direction by the Wise and Foolish Virgins, into whose countenances the sculptor has as usual thrown an expression which in some cases is almost ludicrous.

Entering the nave by this imposing portal, I found the benches gradually filling with a congregation which at no part of the service attained vast dimensions. A picturesque feature was the presence of the above-mentioned smartly coiffured peasant women, who, kneeling in an unbenched part of the nave with their arms extended, Teutonic fashion, in the form of a cross, helped, together with the sun streaming through the tall windows of stained glass on to the slender clustered columns, and dimming the *coronæ* of candles suspended at intervals down the nave, to

[1] Upon this bell is inscribed, ' Ich heiss Susanna, und treibe die teufel von danna ' (My name is Susanna, and I drive the devils hence).

compose one of the most charming scenes I have ever witnessed in a Continental church.

In rebuilding the choir its architect, wishing to give it more breadth than the old one, set its walls much further back, consequently it presents a foreshortened appearance. It is possible that it was in contemplation to destroy the old towers altogether, and thus throw this grand, lofty eastern limb into a nave of similar character and proportions. The spectator viewing this choir at a little distance therefore can only see a confused grouping of a light iron screen, a voluptuous reredos in the style of the Renaissance completely blocking up the central compartment of the apse, and a mass of gorgeous old stained glass. But when he advances within the *cancelli*, the magnificence of this fine piece of German fourteenth century work, with its tall transomed windows filled with brilliant though late glass, too rich in colour for the traceries which it quite conceals; with its returned stalls, similar in design to those of Winchester, and occupied very promiscuously on the Sunday of my visit by ladies and children, bursts upon the view.

By the time I had finished my inspection of the interior of the Dom—leaving its beautiful cloistral appendages for a more favourable opportunity—the benches in the nave and those located in the dark portion of it between the towers were fairly filled. About half past nine an organ in the west gallery struck up a solemn piece by way of introduction to the Asperges. These were performed by a coped priest, a small server habited in cassock, surplice, and tasselled tippet bearing the brazen vessel. The antiphon and its attendant Psalm were sung to the familiar tune, and when the circuit of the church had been made the High Mass commenced with a procession, the celebrant bearing the Host under a canopy, attended by deacon and subdeacon in vestments of white and gold. The procession, which also included crossbearer, taper-, incense-, and banner-bearers, was joined on its passage down the nave by the greater part of the congregation, and to the strains of

Pange lingua gloriosi
Corporis mysterium

left the building by the north-west door, made the circuit of the exterior along the terrace behind the apse, and re-entered the church through the cloisters, the organ taking up the melody of

the grand old hymn as the procession reached the nave in a manner which struck me as very felicitous. During the procession outside, the great bells Maria Gloriosa and Susanna joined their voices, and the scene in the freshness of early morning, with the red-tiled houses and churches of the city lying panoramically at our feet, the solemn notes of the Gregorian chant, the curling incense, and the sun glinting on the processional cross and banners, was indescribably beautiful.

The Dom at Erfurt having been deprived of its religious in 1803, when the convent, one of the richest in Germany, was suppressed, the services do not present any features, musical or ritual, of more than ordinary interest, being, in fact, such as one may hear in the head church of any considerable German town on Sunday morning. The music throughout was Plainsong, sustained by a body of unsurpliced boys and men in the western gallery, relieved, however, at the Offertory by a hymn sung to the tune familiarised to us by its adaptation to the words 'Jesu, meek and lowly.' Mass concluded, the officiants retired to the sacristy, the bulk of the congregation remaining for the sermon, which was preceded by a hymn sung with much fervour but to a melody I did not know. I then quitted the Dom, and after lingering for a short time in the cloisters, which present a most interesting combination of styles, descended into the eastern part of the city, reaching the Dominican church as the congregation were singing the concluding hymn to the tune of 'Straf mich nicht in deinem Zorn.'[1]

The congregation, a by no means large but 'eminently respectable' one, dispersed with little ceremony as soon as the blessing had been pronounced by the black-gowned Prediger from the nave altar. The two candles which had been burning upon it on either side the crucifix were then extinguished by a couple of boys in gowns of the same hue as their pastor's, and some persons began bawling various directions to each other in a most unecclesiastical manner from opposite sides of the galleries with which the aisles of this graceful church are unfortunately saddled, so that altogether the atmosphere was not devotional. The Barfüsser Kirche, from whose portals the congregation had streamed forth, was likewise open, so that I had

[1] Adapted by the compilers of *Hymns Ancient and Modern* with perhaps more ingenuity than appropriateness to the Easter stanzas 'Christ the Lord is risen again.'

an opportunity of comparing the interiors of these two remarkable specimens of Complete Gothic work, which although simple in style fulfil perfectly the requirements of the orders that built them. In the Dominican church the aisles, continued as I have already stated throughout the whole length of its fifteen bays, are divided from the nave and choir by rather acutely pointed arches springing from tall octagonal columns. In the Franciscan church, whose deep choir is aisleless, the nave arcades are lower and wider, and comprise two windows of the aisle and clerestory. Both churches are vaulted throughout in compartments corre-

ERFURT: THE FRANCISCAN CHURCH, FROM THE SOUTH

sponding with the clerestory, with this difference, that whereas in the Dominican church all the groining ribs spring from corbelled shafts, in the Franciscan church only the intermediate ones do so. Again, in the former edifice a solid roodloft completely spans the church between the tenth and eleventh bays, thus adding to its already enormous length, while the latter is open from end to end, and although commensurately long does not appear so. In connection with the roodloft in the Dominican church I noticed that between it and the enclosed choir of the religious, which with its 'returned' stalls has come down to us

in a marvellously complete state, a bay of the choir intervenes, a very peculiar and, I should imagine, unique arrangement. The traceries of both churches afford fine studies, a favourite device being one large trefoil, and I also noticed that combination of window and doorway which the German architects were so fond of during the later phase of the Complete Gothic style.

Somehow or other I contrived to miss the afternoon service at the Dom, but later on, happening to pass a mediæval Catholic church in one of the busy thoroughfares—small, with little pretensions to architecture, but tastefully decorated and furnished—I stepped in, took a seat, and prepared to assist at the office which was apparently about to commence. There was a large congregation, composed almost entirely of the poorer classes, and a respectable elderly female politely offering me a share of her *Gesang und Gebethuch*, I found the service to consist of devotions to the Blessed Virgin, a pleasing feature being the extreme heartiness with which the congregation joined, in the natural voice, in a series of ejaculations interspersed with the singing of a hymn, whose first verse commencing

Alle Tage,* sing und sage,*
Lob der Himmels Königin!

called upon the worshipper to

Sing and say, every day,
Praised be the Queen of Heaven!

Sung as it was in unison to a broad melody, and very deliberately—a pause being made at the asterisk—the effect was exceedingly impressive.

Being homeward bound my return journey was a somewhat hurried one. Leaving Erfurt in the afternoon of the following day, and travelling through Eisenach, Cassel, and Warburg, it was on the stroke of midnight when, tired out with the tedious journey, I drove into Paderborn. However, late hours having little or no effect upon my constitution, I was up and in the cathedral by eight o'clock the next morning, when its spacious nave presented an interesting spectacle, filled as it was with children hearing their daily Mass and joining in the simple hymns incidental to the office.

Subsequently I assisted at the Canons' Mass and then, after a few ecclesiological researches, took train to Soest, unable to resist

another ramble about its Sandwich-like streets and around its walls, quite envying the vulgar children who were playing beneath the shadows of its old steeples. At six o'clock I caught an express from Berlin, and then after flying through a succession of manufacturing towns, quite ineligible in an ecclesiological point of view,

BRUGES: NAVE OF THE CATHEDRAL, LOOKING EAST

heard once more the congenial names of Neuss and München-Gladbach, and finally drew up at Aix-la-Chapelle, whence I started on the ensuing morning to renew acquaintance with sundry old Belgian friends, *inter alia* Ghent, Malines, and Bruges.

Parts of the cathedral of St. Sauveur, at Bruges, are fine, especially the First Pointed arcades of the choir. They are

almost coeval with those at Tours (*c.* 1185), which they greatly resemble. The arches at the crux and the slender reed-like shafts of the nave are also good, but the upper storeys of the church show a great decadence. Indeed here, as in almost every Belgian church, we desiderate that elegance of proportion and that beauty of well-ordered and appropriate detail which are such marked features of the French examples. These defects in the detail of Bruges cathedral are in some measure concealed by the polychromatic decoration which of late years has been, not too lavishly, applied to its interior, so that with its unusually wide choir aisles, its cluster of chapels, and its rich Renaissance fittings, including a marble *jubé* sustaining a noble organ-case, it claims no mean place among picturesque European interiors. The shortness of the nave of this church—dictated probably by the wish of its builders to preserve the tower,[1] a relic of the earlier building—is very noticeable, and the same remark applies to St. Bavon at Ghent, where, internally, its truncated appearance is got rid of in a great measure by the manner in which the tower communicates with the nave by a lofty arch. This western position for the steeple seems to have been almost universally adopted throughout Belgium, and where its arch opens into the nave, as, for instance, in the example just quoted, or as at St. Paul and St. Martin at Liège, St. Waudru at Mons, and St. Rumold at Malines, such a *locale* rarely fails to secure an air of additional grandeur for the interior. Sometimes, as in St. Germain and Notre-Dame du Lac at Tirlemont, the western steeple has the addition of short transepts, after the manner of the great Rhenish buildings, and thus an effect of much breadth and dignity is imparted to the façade. Of tower groups, Belgium can hardly be said to present any very notable example beyond that of Tournai, where a quartette of slim Transitional German-looking towers, surmounted by pyramidal slate spires, combines with a low central one of the same material, but octagonal, to form some exceedingly striking groups in certain views of the city.

Such a fusion of styles as Tournai cathedral exhibits seems only natural in a country which for so long a period was one of the great battlefields of Europe. Although it is difficult to draw a line of demarcation, we may, generally speaking, look for a French style, as exemplified by the lofty clerestories and *coronæ* of

[1] The upper portion is modern, having been built about sixty years ago from the designs of Chantrell, architect of Leeds parish church.

apsidal chapels, in the churches of the flat central and north-west districts; and in the country about Liège and Maastricht for as completely a German one. The architecture of Belgium is perhaps seen at its best in that of the Early Flamboyant, where it is carried out in a manner not dissimilar to our Perpendicular in such churches as St. Martin and St. Jacques at Liège, St. Pierre at Louvain, St. Gommer at Lierre, and St. Waudru at Mons; but the Early and Middle Pointed work is as a rule poor.

The unfinished state of so many of the great Belgian church

MALINES CATHEDRAL: THE NAVE

steeples may be attributed to the fact that the essential portions of the churches to which they are attached were in progress during the fourteenth and fifteenth centuries, the most prosperous in the history of the Low Countries. A sudden reverse in the fortunes of the country then took place and led to the abandonment of these works. Besides this, the completion of the tower was in many cases precluded by the over grandeur of scale upon which they were conceived, as at Huy and Mons, where the steeple barely rises above the apex of the nave roof.

At present, unless extraordinary individual munificence is forthcoming, or such works are made a national affair, there is little likelihood of our ever witnessing their completion. There is, however, a certain air of massive grandeur about these unfinished Belgian steeples which it would be regrettable to disturb. Besides the examples quoted above, St. Michael at Ghent, St. Pierre at Louvain, and St. Jacques at Antwerp deserve mention as picturesque examples of unfinished steeples.

Of completed Belgian steeples that of Antwerp holds the first place, and next to it we may place the similarly contoured one at Malines, which even now, lacking as it does the spire originally intended for it, seems out of proportion to the building it surmounts.

The collegiate church of St. Gudule at Brussels has its western façade flanked by a pair of square unfinished steeples, uniform in height, and exhibiting, to severe criticism, a somewhat excessive verticality. But there is a dignified sobriety about them which is more pleasing than the gigantic steeples of Antwerp and Malines. Among other steeples in this part of Europe, those of St. Nicholas and St. Bavon at Ghent, and of St. Bertin and the quondam cathedral at St. Omer, may be singled out for commendation as possessing much grandeur of outline. In some instances an unfinished tower is capped with a dome of lead or slate, often fantastically contoured and sustaining a slender spire. Almost every town offers a specimen of this kind, which may possibly have supplied Wren with the *motif* for certain of his City church spires. But the true stone spire—such as forms the glory of South Lincolnshire and the Nene valley—is rarely, if ever, met with in Belgium, the red-brick one of Notre-Dame at Bruges and the open-work one of a church in the western part of Louvain being the only examples occurring to the memory.

The colouring of Belgian church interiors is an interesting subject. It is needless to remind my readers how the roseate hue of their stonework imparts such beauty to the interiors of many of our great churches of the Midlands. Belgium presents us with numerous instances of the warmth of effect produced by natural polychromy, brought about by a much more economical material, i.e. brick—one largely used in the construction of churches in the Low Countries, and perhaps nowhere applied with results more elegant than at Bruges, where such details as window-tracery are fashioned in it.

One of the most beautifully proportioned churches in Belgium, that of St. Waudru at Mons, has had the good fortune to escape that whitewashing and yellow dabbing that have rendered too many a noble foreign interior cold and unattractive to the architectural student. At Mons we see the original pale blue of its piers, arches, mullions, tracery, and vaulting ribs, and this, taken in conjunction with the red-brick filling-in of its vaults, presents us with a most interesting instance of the natural polychromatic ornamentation of the sixteenth century. It is, however, pleasing to chronicle that several great churches, whose interiors had whilom been smothered in whitewash, have within the last few years undergone a salutary scraping process. Such are Notre-Dame de la Chapelle and Notre-Dame de Sablon at Brussels[1]; St. Paul and St. Martin at Liège; St. Bavon at Ghent and St. Jacques in the same city. In all these churches the walls, pillars, and roof now stand forth in all their pristine beauty of red, yellow, and pale blue, so bravely has the curry-comb done its work. Most of the Antwerp, Louvain, and Malines churches are still smothered in wash and plaster. This, however, cannot rob these buildings of their proportions, which, despite the poverty of much of their detail, are truly majestic. What a noble interior Malines cathedral would become were the red-brick vault, which we know exists above the white plaster, brought to light.

Such were the thoughts which occupied my mind during the railway ride from Bruges to Ostend, where a long-to-be-remembered continental holiday terminated.

[1] It is in the groined apse of this church—an uncommonly charming example of brick construction—that we find the round-headed arch to an early thirteenth century window of two lights, surmounted by one large foliated circle. The adoption of this feature, which also confronts us in the chapels surrounding the choir of St. Gudule's in the same city, seems to have been dictated by the feeling that the round arch would fit more pleasingly with tracery of this kind. From the infrequency of its employment we may infer that the idea was not found to work well, a stilted character being imparted to the composition which, although singular, is far from satisfactory.

CHAPTER XV

A SUNDAY IN MÜNSTER

I HAVE had 'a calm sea and a prosperous voyage;' I have witnessed that most impressive of all spectacles, a sunrise at sea; and at five o'clock or thereabouts am undergoing the ordeal by search in the custom house at the Hook of Holland.

To my fancy the bustle and official asperity attendant upon this ceremony are softened down by the awful stillness of the early hour, and I presently emerge with a light heart, and all the Continent of Europe whence to choose, to find a place in the corridor express for Cologne. A few moments elapse and I am being whirled in a comfortable—I had almost said luxurious—compartment through the placid Dutch landscape, with its Cuyp-like groups of cattle, occasionally skirting the walls of some old red-tiled town. By and by Dordrecht's stately red-brick tower comes into view, my impedimenta are hastily gathered together, I alight, the only *débarqueur*, and the train has whisked my fellow-travellers off to Cologne.

Right pleasant it is to find myself wandering, mind and body alike unencumbered, into Dordrecht, to see its typical Dutch streets and quays even at this early hour swarming with life and bustle—the peasant women arrayed in their smartest coiffures, the cafés rapidly filling with market folk, and the whole place presenting a scene of the greatest animation in this the most delicious period of what portends an intensely hot August day.

Breakfast has appeared and in due course disappeared, and I start out with no particular object in view but with a desire to thoroughly enjoy and to be pleased with everything.

Presently I arrive at the great church of St. Mary with its stately red-brick tower. Both tower and church have a certain air of rugged grandeur about them which it is impossible not to admire, despite the terrible 'setting to rights' the latter has under-

gone. Built as the majority of the Dutch churches are of brick, it presents many features in common with those of Belgium. The western tower, the short nave, the deeply projecting transept, the long choir with its processional aisle and corona of chapels, the cylindrical columns, and the general air of coarseness pervading its decorative features, all bespeak its half Gallic, half Teutonic origin. Imposing as many of these Dutch and Flemish churches are, we desiderate in them not only that nobility of plan almost everywhere conspicuous in France, but that exquisite detail in which the Germans were as skilful as they were clumsy in the mass.

DORDRECHT

The deep choir of this church at Dordrecht, with its arcade of cylindrical piers and pointed arches, is destitute of furniture save a double row of Early Renaissance stalls and subsellia. The Dutch Calvinist's sacraments are preaching and hymn-singing, so he provides the nave with a pulpit upon which he lavishes his thousands, and an organ-case still more sumptuous. Singularly enough this long empty choir at Dordrecht is separated from the rest of the church by one of those roodscreens which often form the only item of interest in a Dutch church interior. In Holland the choir has generally been kept up as it was, with the exception of the destruction of the altar, but it possesses none of those

attributes that render the High Lutheran choirs of Germany, with their altar-pieces and frontals, their crucifixes and their candlesticks, so imposing. Such a passion have the Dutch for the screen that in cases where the roodloft has been destroyed they will, as at Dordrecht, erect a modern one at great expense, and in cases where the choir lies absolutely open without parcloses this western screen will be kept locked. Raising a screen at the entrance of such a choir as Dordrecht is like building a triumphal arch to a coal cellar.

Placidly the day passes at this quaint old Dutch town, particularly the afternoon, when I sally down to the port which reminds me of St. Ogg's in 'The Mill on the Floss,' and where I sit alternately sipping coffee and looking at the traffic on the Waal, until it is more than fully time to repair to the station, my destination, for that day at least, being Nimwegen. Every now and again a tall square red-brick steeple rises up out of the monotonous plain, its normal hue intensified by the crimson of a glorious sunset. Many are too distant for their details to be discerned, and not a few appear to be unfinished, but this is no detriment.

Nimwegen with its numerous steeples has a very important look viewed for the first time across the Waal from the windows of the railway carriage, but its ancient ecclesiology does not equal these expectations, the great parish church, built in the form of a Greek cross with a western steeple, being a horribly whitewashed and bepewed preaching-house, with all the windows gutted of tracery. The pulpit and organ-loft are of course sumptuous, and some brass chandeliers impart relief from the general dreariness. The western steeple, a nobly proportioned one of brick, groups well with that of the modern Roman Catholic church built during the sixties in an Early Pointed French style from the designs of Cuypers, and consisting of a short nave with a spacious 'tribune' above the arcades, a central lantern, transepts, and gracefully groined apsidal sanctuary. The colouring both vitreous and mural of this church, as well as that of another held by the Catholics and built on the German 'hall' plan, is—if not of the highest order—solemn and devotional, so much so that on entering it is impossible to avoid ejaculating 'Quam terribilis est locus iste; hic domus Dei est, et porta cœli; et vocabitur aula Dei.'

From Nimwegen I journey to Cleves, where the great red-brick Stifts Kirche, with its twin western spires and its clerestoried

nave and choir under one long line of roof, a tiny flèche alone serving to mark the separation, recalls the Marien Kirche at Lübeck; and thence via Goch to Xanten, little of remark being passed on the journey beyond several laughable specimens of modern ecclesiology. Leaving the station I saunter up the long road leading to the town, presently emerge upon a broad market place, turn to the left, and pass beneath a sumptuous portal into

CHOIR OF ST. VICTOR AT XANTEN

the most picturesque ecclesiastical interior of north-western Germany—that of St. Victor's collegiate church at Xanten. It is a five-aisled but transeptless structure, built at various times during the best Complete Gothic periods, portions of the western pair of steeples alone remaining of the Romanesque building.

The choir ends in an aisleless five-sided apse with two tiers of windows. Each aisle likewise terminates in an apse arranged in

a very peculiar manner, not being placed at right angles to or parallel with the main apse, but at an angle of forty-five degrees, so that externally these apses have the effect of radiating from a common centre. It is in fact a combination of the French chevet and the German parallel-apsidal arrangement, an attempt to solve the problem of how to terminate a church to the east by a group of apsidal chapels disposed in such a manner as to secure strictness of orientation for their altars. Very beautiful are the slender clustered shafts dividing the double aisles, adown which triptych-surmounted altars are arranged. Looking at the general effect of this interior, the student can thoroughly realise the idea of a complete mediæval church, for here he is face to face with what these great churches were at a time when ecclesiastical furniture was all-important, and can realise to some extent the *raison d'être* of so much that is puzzling to people when dealing with church buildings of the Middle Ages. It is necessary for an architect to know the bearings of the accessories of the buildings about which he is expected to advise. Perhaps an enthusiastic client goes to Xanten and sees what in reality is a singularly beautiful object placed in front of the high altar—a sort of arcade in brass of most intricate workmanship, carrying a row of lighted candles, and executed in 1501 at Maastricht. He would like to reproduce this; and if he did so, would make his church ridiculous. Why? Because this brass screen at Xanten was part of an obsolete practice of suspending a veil before the high altar in these particular churches from Septuagesima to Easter.

The windows of St. Victor contain much exquisite old painted glass, and there is a high close screen between the nave and the choir, which with its stalls and subsellia, its tapestry, standard lights, lecterns and brazen screen already alluded to, words fail to describe. Nor can I do adequate justice to the view of the church from the north-eastern corner of its cloisters, whence the imposing clerestory of flamboyantly traceried windows, the flying buttresses, pinnacles, and massive towers—each surmounted by an octagonal slate spire, compose an assemblage of objects unequalled in this part of Europe for richness. Proud should the diocese of Münster be in the possession of such a structure as St. Victor at Xanten, from which it is impossible to part without a pang of regret. The only blemish on its otherwise perfect interior is the stained glass, which, in the very vilest phase of the Munich school, has been allowed to find its way into the west

window, and here were some of the loveliest old specimens of the vitreous art to copy from!

A short ride from Xanten and a change of trains at Wesel brought me on a Saturday evening to Münster just as the sunset was leaving those numerous and diversely outlined steeples which confer so highly architectural a character upon Westphalia's capital.

From the windows of the apartment to which I was conducted on arrival at the Hotel König von England—'fashionable; but very dear;' I would commend my readers to the Rheinischer Hof—I looked out on to the Prinzipal Markt, whose tall gabled housefronts rise above colonnades spanning the footway in front of the shops.

This is undoubtedly a very picturesque arrangement, but better suited to those latitudes in which the inhabitants are driven to seek speluncar shade than to a country whose climate for the greater part of the year so nearly resembles our own. Peering over the opposite house-tops were the twin towers of the cathedral with their low quadrilateral spires and the sturdy octagon of St. Mary over the Water, while to the right and left the view was closed by the modern open-work spire of St. Lambert's and the beautiful fourteenth century façade of the Rathhaus, respectively.

Looking down into this Prinzipal Markt at Münster I could not forbear reflecting that it formed the stage upon which were enacted not a few of those scenes in a drama, hideous almost beyond parallel in the mediæval history of Europe. I refer to the Anabaptist outbreak of 1534, during which the ecclesiastical antiquities of the city narrowly escaped annihilation. Münster had remained faithful to Catholicism until 1524, when it rose against its bishop, Friedrich von Wied, brother to Hermann, Archbishop of Cologne, who was afterwards deposed for his secession to Lutheranism. Upon the resignation of Von Wied in 1532, Duke Eric of Brunswick, Prince of Grubenhagen, Bishop of Paderborn and Osnabrück—sad pluralists these old German bishops were—was elected in his room, but his nomination irritated the Lutheran party, whose dislike he had incurred by the strong measures he had taken to suppress the reforming movement in Paderborn. This prelate, however, occupied the episcopal throne of Münster but three months, dying suddenly after drinking a goblet of wine which some writers have not

scrupled to say was poisoned. His successor, Francis von Waldeck, Bishop of Minden and then of Osnabrück, a debauched civil prelate and at heart a Lutheran, would have readily changed the religion of Münster, but was restrained from doing so by the fear of losing his income as prince bishop.

Considerable damage had been done to the churches shortly after the introduction of the new doctrines into the city. One of the ringleaders of this insurrection, Bernard Rottman, an ex-Catholic priest, hoped to procure the powerful aid of Luther, but the latter proclaimed himself an enemy to all political revolutions, and Rottman, disgusted at this reproof, threw himself into the arms of the Anabaptists, who, having committed the wildest excesses in St. Gall, Bâle, Stuttgart, and Erfurt, flocked into Münster from Holland, Friesland, Brabant, Hesse, Osnabrück, and neighbouring towns, in the hope of furthering their cause by the religious dissensions in the capital of Westphalia. Now the struggle which at first had been between Catholicism and Lutheranism became one between the latter and Anabaptism. Ere long the most extravagant folly and licence prevailed in Münster. One of the Anabaptist ringleaders, John Bockelson, a tailor of Leyden, gave himself out as a prophet and proclaimed himself King of the Universe; two others equally fanatical—Knipperdolling, a clothier, and one Krechting—were elected burgomasters. All the respectable and rational inhabitants, both Catholic and Lutheran, were expelled from the city, which was entirely at the mercy of these fanatics, who held it in a state of siege against the Bishop Francis von Waldeck and several of the Catholic and Lutheran princes from February 28, 1534, to June 23 of the following year.

During this time the wildest excesses were committed in Münster. Among them the cathedral, churches, and religious houses were pillaged, their sacred imagery defaced, and the spires thrown down by the order of Bockelson, who, in one of his inspirations, declared that the Father ordered, under pain of incurring His dire wrath, that every exalted thing should be laid low, and that the work was to begin at the church steeples. In consequence of the closeness of the siege a dreadful famine ensued, and on Midsummer Eve, 1535, the citizens having lost courage betrayed the city by night to the episcopal army, who took it by assault, women and children being spared and none killed after the first fight except the ringleaders, who, after a

progress through the country on horseback with two soldiers on either side, were put to death in the Prinzipal Markt, after undergoing the most horrible tortures, and their bodies placed in cages which were subsequently hung up on the tower of St. Lambert's. A reaction now took place. Catholicism was re-established in Münster with hardly a dissentient voice, and such a hatred did even the most zealous partisans of the Reformation entertain for the new doctrines, whether in their mitigated form as Lutheranism, or in their aggravated development as Anabaptism, that they would lend an ear to Protestantism of no sort, and thus the city has ever since remained one of the greatest strongholds of the old faith in Northern Germany.

I mused upon all this while strolling round the city and telling the towers thereof in the afterglow of a fine sunset. One by one the steeples of the several churches, sharply profiled against the clear evening sky, came into view, as, starting from the gate of St. Ludger, I made the complete circuit of Münster by the old fortifications, now converted into umbrageous promenades agreeably bordered by tastefully laid out gardens and trim villas.

I then stole softly round one or two churches where numbers were engaged in private prayer while awaiting the Ministry of Reconciliation, or were going through the office of the Stations of the Cross.[1] Finally I turned into the cathedral, which in the twilight looked more than ordinarily impressive, with the odour of incense hanging about its deep domical vaults, with the last rays of daylight struggling through its storied panes, and where an awful silence reigned, broken only by an occasional footfall, a cough, or the shutting to of a door. And here I will take the opportunity of presenting the reader with a brief sketch of this vast Westphalian cathedral, one of the several successors of an oratory founded here in 785 by St. Ludger.

This saint was born of a noble family in Friesland about the year 743. On the completion of his studies, for which purpose he visited England, sojourning at York with the learned Alcuin,

[1] In some German churches it is the fashion to arrange the pictures illustrating the Way of the Cross in one particular part. Thus at St. Lambert's in Münster they are grouped in the chapel at the east end of the south aisle ; in the Dom at Minden they will be found in the south transept ; while at Paderborn and Aix-la-Chapelle they are sculptured upon the walls of the cloisters.

Ludger was sent by Alberic of Utrecht—subsequently Archbishop of Cologne—as a missionary to evangelise the western portion of his native country. Here, while meeting with much opposition from the heathen Saxons under their leaders Wittekind and Alboin, he was so unremitting in his endeavours to spread the light of the Gospel that, upon a vacancy occurring in the see of Trèves, Charlemagne offered it to this Friesland apostle, who, burning as he was to complete the work which he had undertaken, felt bound to refuse it.

After thirty years' constant warfare between Charlemagne and Wittekind, the forces of the latter were so completely exhausted by two sanguinary engagements that, with implicit confidence in the honour of their conqueror, both Wittekind and Alboin voluntarily received the sacrament of baptism at Attigny in 785. When in 808, Wittekind having fallen by the hand of an assassin, his dukedom was divided by Charlemagne into eight bishoprics, that of Mimigartford was offered to and accepted by Ludger. Here he established a monastery of canons regular, whence the city, which ere long rose into wealth and importance, derived its present name of Münster. Though labouring under a distressing malady, Ludger never relaxed in his ministerial duties, actually celebrating the Holy Eucharist and preaching the Word at Coesfeld and Billerbeck—two towns neighbouring to Münster—on the very day of his death, which occurred March 26, 809. Since then St. Ludger has been the deeply venerated patron of the city and diocese.

The humble building which had been established in 785—twenty-five years before its elevation to cathedral dignity—was not replaced by anything on a more imposing scale until 967, when Bishop Dodo commenced a new church. A hundred years had barely elapsed since its completion when in 1071 it was destroyed by fire, a similar fate overtaking two of its successors in 1121 and 1197. Under Bishop Theodoric imposing plans were prepared for the existing cathedral, whose foundations were not, however, laid until 1225, more than thirty years after the destruction of its predecessor, which stood a little to the north, on the site of the present cloisters. Steadily and on one nobly conceived design the work was prosecuted by Theodoric and his successors in the see of Münster, Ludolph, Otto, Wilhelm, and Eckhart, by the last of whom the building, completed much as we see it now, was consecrated September 30, 1261. Since then it has undergone

at different periods the vicissitudes of violent spoliation and reverent if not always judicious and satisfactory embellishment and repair.

About the middle of the fourteenth century, up to which period the preceding cathedral or some portion of it was still in existence, the cloisters were built, and somewhat later other alterations took place, principally in regard to the windows, which were either replaced by others of an entirely different character or had Late Gothic tracery inserted in them. The old western façade too was changed, a closed porch was added to the south-west transept, and a chapel thrown out from the aisle encircling the eastern apse, which had hitherto preserved an unbroken semicircular form on the ground plan.

In 1534 the interior was devastated by the Anabaptists, when sculpture and painting alike suffered, while during the episcopate of the warlike Bishop Galen (*c.* 1660) four more chapels were added to the apse, in imitation of the French arrangement, and sundry works of embellishment carried out in the interior in the prevalent taste. The two succeeding centuries added their classicisms, but within the last thirty years extensive works of restoration and decoration have been zealously prosecuted, including, however, much that one would gladly see undone.

Münster cathedral is distinctly German in style. Although in course of construction at a period when the Romanesque had faded utterly from France and England, we find in it that fusion of the round-arched and pointed styles which was being adhered to by the designers of such great contemporary works as Osnabrück, Naumburg, Bamberg, and Trèves cathedrals, and the Rhenish churches, and no attempt to copy French work, as was being done in a few instances, as for example in St. Elizabeth's at Marburg and the Liebfrau Kirche at Trèves.

Equally Teutonic is Münster cathedral in its plan, which includes a short aisleless western limb or 'choir' flanked by a pair of steeples, immediately behind which is a grandly developed western transept; a nave of two bays with lean-to aisles and clerestory, an eastern transept, and an apsidal choir with aisles and procession path. Cloisters, chapter house, and other buildings all lying to the north make up a very imposing group, while to the south and west there is an extensive close, but so thickly planted with trees that in summer time it is not possible to gain a good comprehensive view of the cathedral from this side.

Before the erection of the present western façade with its Late Gothic double doorways and large flamboyantly traceried window, there may have been an apse to the western 'choir' lying between the two Early Gothic towers which, with their unbuttressed height divided off into several stages by strips of masonry, their small coupled windows of two lights, and their low pyramidal cappings of metal, are admirable specimens of their kind. They look remarkably well from the Horsteberg—a little square lying to the north-east, from the Spiegelberg between the cathedral and the church of St. Mary over the Water, or peering over the great south-west transept.

Each western transept has a fine plate-traceried circular window on its principal and eastern face, those in the southern arm recalling the 'Dean's Eye' in the north transept of Lincoln cathedral, than which it is probably not much later. To this transept is attached the Paradise or porch forming the subject of an illustration, a truly noble piece of Early German Gothic work, and rich in sculpture of the end of the thirteenth century. The boldly moulded arches springing from the circular columns in the foreground once opened directly to the cathedral close, when they must have produced an effect of singular grandeur, but Late Gothic times added another porch, in which that period of German architecture appears at its weakest and worst, utterly wanting as it is in the solidity of our Perpendicular.

Proceeding round the south side of the cathedral, a baldness due chiefly to the inferior character of the Romanesque work in the clerestory, and to the absence of dripstones from the Late Decorated windows of the lean-to aisles, is unpleasantly palpable. Round-headed windows in triplets light the clerestory of the nave and choir, single ones the apse, while the face of the south-eastern transept has received a very large window of eight lights, crossed at half its height by a transom, and geometrically traceried. In the gable above it is a piece of late sculpture representing the Procession to Calvary, and upon the point of the gable itself is a figure of the Saviour holding a banner.

The seventeenth century Gothic chapels grouped around the apse do not succeed in producing a pleasing impression; indeed the exterior of Münster cathedral, deficient in a central tower, is vastly inferior in external effect to the Rhenish series. Passing round the east end and threading a few byways parallel with the northern wall of the cloisters—not omitting to observe the

MÜNSTER CATHEDRAL: GRAND SOUTHERN ENTRANCE.

remarkably fine and almost Italian effect presented by the north-west tower as it closes the vista up one of them—we once more emerge upon the Dom Platz, which at this point, with its residential houses of red brick, has all the calmness and seclusion of an English cathedral close, and find ourselves before the Flamboyant western façade. This derives considerable dignity from its situation at the top of the only street in Münster having any ascent, and which leads down in a westerly direction to the beautiful Ueberwasser Kirche. There is some very good work of the Late Pointed school in the recessed portal, whose outer arch is fringed with a series of trifoliated cusps, giving the whole front an air of much richness. Above is a large window of eight lights, and the gable is enriched similarly to that of the south transept, with a sculpture of the Entry into Jerusalem. Bathed in the crimson glow of a fine sunset this west front of Münster cathedral, in spite of its modest dimensions, wore a most imposing aspect on the Saturday evening of my visit.

Immediately to the left of it is a door admitting to the western walk of a small but exceedingly captivating cloister. Its large windows—four-light ones, of which the two centre are highest, rising up to the apex of the containing arch, while the side ones are much lower, and surmounted by a small circle—do not, however, exhibit that variety of tracery presented by those in the same position at Paderborn. The walks are on the west, north, and east sides ; sombre firs sweep the trimly kept grass of the garth and assist greatly in composing a picturesque ensemble.

Although the cathedral can be entered from the cloisters I prefer to pass into it by the door in the great southern Paradise. From various causes the interior of Münster cathedral must have lost a great deal of its old picturesqueness, yet the *coup d'œil* presented to the spectator at his first entrance is one of extreme gorgeousness—roof, walls, piers, and windows glowing with fresco and stained glass.

Placing myself with the reader in the western aisleless limb between the towers, we have, immediately in front of us, the great western transeptal space, which, being free from benches, gives the entire church an air of unencumbered spaciousness that is eminently pleasing. Beyond is the nave, separated from its aisles by two very broad pointed arches, with, above each, a clerestory of Romanesque windows in triplets. Next we have the great central transept, and beyond again the choir, similar in

design to the nave, and with the view of its high altar (placed in the chord of the polygonal apse) unbroken save by the customary people's altar, which stands just beneath the western arch of the crux. Here, until a few years ago, stood one of those glories of German medieval church art found in cathedral, collegiate, and

MÜNSTER CATHEDRAL: NAVE, LOOKING EAST

conventual churches, the high, close roodloft or choir screen, called generally in Germany 'Der Lettner,' and particularly at Münster 'Der Apostelngang.'

Some of my readers may remember a water-colour drawing of S. Read's which, entitled *The Dom, Munster, Westphalia*, was exhibited during the early Sixties. In it not only is this rood-

screen at Münster shown, but also the old arrangement of fenestration in the choir by means of Flamboyant Decorated windows. Judging from a woodcut of the water-colour drawing to which allusion has been made, this Apostelngang at Münster must have been of uncommon beauty. It consisted of five semi-circular arches, the central one higher and wider than the others, and all so exquisitely fringed with foliated work as to have the appearance of lace; indeed, this idea must have been conveyed by the entire work. A series of twenty-one statues under canopies surmounted these arches, and a small rood, hardly commensurate with the prevailing sumptuousness, stood in the loft.

At the sacrifice of much picturesqueness, but with the laudable object of allowing the congregation in the nave to participate in the chapter offices, which are performed daily with great solemnity at nine o'clock, this exquisite roodloft was removed about thirty years ago; but it is still preserved in a museum of ecclesiastical antiquities on the western side of the cathedral close. The Italian balustrade which figures in Read's drawing has, however, been retained and serves as a low screen between the choir and the nave.

Almost the only portion of Münster cathedral as yet untouched by the fresco painter—though its vault shows some exceedingly curious post-Gothic specimens of that class of decoration—is the western limb between the towers, where the beautiful clusters of Transitional vaulting shafts and arcading, with which its side walls are relieved, stand forth in their simple solemnity of natural colour.

At a first glance the interior of Münster cathedral bears a resemblance either to certain great Angevine churches or to the cathedral of Monreale in Sicily, the flat shallow pilasters carrying the arches of the deep domical vaulting having a very Southern look. The arches dividing the nave and choir from their aisles spring directly from shallow strips of masonry, without the intervention of capitals, while to the flat piers from which the main arches of the vault spring there is only a very narrow band of boldly foliaged ornament. Throughout the church the arch soffits are destitute of moulding. This is clearly a local feature, as it occurs, *inter alia*, in the church of St. John at Osnabrück. Here, however, the building being one of the 'hall' class, the arcades are much loftier, the clerestory being absent.

Such great broad surfaces as exist in Münster cathedral on

walls, piers, and in the vaulting cells afforded unusual facilities for the display of that frescoed ornamentation with which almost every inch of space is covered. There may be differences of opinion upon the scale of colour, but the general aspect now presented by the church must recall the appearance it wore previous to the deletion of its wall decorations during the outbreak of Anabaptist iconoclasm early in the sixteenth century.

From the colour of the stonework in the as yet unpolychromed western limb, it would seem that the church, previous to the introduction of the paintings, wore a cold bluish-grey hue, which in its turn, after the effacement of the pictorial decorations by the Protestants, was bedaubed with a peach-coloured wash.

Putting questions of detail aside, the view of Münster cathedral looking due east, interrupted only by a Byzantine crucifix above the now isolated altar of the Holy Cross, and having as a most fitting *comble* the Saviour in Majesty frescoed upon the central spandrel of the apse vault, is deeply impressive. Arriving as I did in the city on Saturday evening, and quitting it at about the same time on the following day, ample opportunity was afforded me of viewing its interior under almost every condition of light. Whether it was on Saturday evening, when the last rays of a fine sunset flooded the western portion of the building, leaving the opposite end in comparative gloom; whether it was in the calm light of early morning, when, amid throngs, the green-chasubled canons moved softly to and fro in the celebration of Mass at the various altars which, with their delicate early Renaissance reredoses, placed against the flat nave piers contribute so much to the picturesque character of the whole; or in the full glare of noon, with the sun pouring down through the southern clerestory upon the heads of a congregation that could only be numbered by thousands, assembled for the mid-day People's Mass—the building never failed to leave a deep impression upon the mind.

No visitor need repine whose lot it is to spend a Sunday in Münster, for whether he be architectural or ecclesiological, his tastes in either direction can be gratified, not to say glutted, by a sojourn in this most intensely Catholic of North German cities. Here are churches which, without presenting a great variety of styles, abound in rich furniture, lavishly frescoed walls, and stained glass. Here amid mediævally appointed altars and gorgeous vestments, the ritualist (I use the word in no opprobrious sense) will

revel, for on the occasion of my visit the green chasubles worn by the officiants at the Dom for the Chapter Mass, and the crimson copes assumed by them in the afternoon for the First Vespers of St. Laurence, were of the richest possible description. Here sonorous bells are sending their voices at all hours of the day over the red-tiled houses of the prosperous-looking meandering streets. Here incense, both inside and outside the sanctuary, rises in clouds; painted glass tinges darting sunbeams; hand-bells now and again announce the approach of the Host; 'purple and fine linen'-vested cathedral dignitaries may be met flitting through the walks of delightful cloisters; organs are accompanying Gregorian chants, pealing out in showy offertoria, or leading the voices of vast congregations in the solemn chorale during the mid-day People's Mass; lamps are flickering before spiral Sakramentshäuslein; tapers flare and gutter before some favourite patron saint, or burn more sedately in pendent and standard coronæ; beadles with silver pokers contribute their quota to the general pomp and circumstance; in a word, Catholicism—and Catholicism of a good healthy type—can nowhere better be studied than in Münster.

The Sunday of my visit to Westphalia's capital broke cloudless, and I rose early, with pleasant anticipations of all the delightful things to be seen and done in the day's course. For in so richly churched a city one requires to be Mercury and Argus combined; to have one's capacity for hearing, seeing, and comprehending increased a hundredfold; to be enabled to be everywhere at once; and to miss not one phase of the situation.

A visit to the church of St. Mary over the Water (Ueberwasser Kirche) opened the day's proceedings, after a passing glance into the cathedral, its spacious area thronged for Low Mass which was being celebrated at several altars. The Ueberwasser Kirche, a Middle Pointed building of about 1340, occupies the site of two much earlier edifices. Of an eleventh century building a small portion still exists in a chapel adjoining the tower with an illustration of which I furnished an earlier chapter.

Having noticed on the preceding evening that the streets and house fronts in the immediate vicinity of this church were decorated with bannerets and festoons of evergreen, from which depended Scripture texts, I opined from these tokens of festivity that a religious demonstration of some sort was about to take place. Nor was I mistaken, for on arriving at the *Kirchhof*

I found it strewn with rushes, and those about to take part in a procession assembled there, and only waiting for the clergy and their attendants to issue from the building. When they did so, the scene was a strikingly picturesque one. It was, as I have said, a lovely morning, with just enough breeze to stir the banners, and the beautiful tower, rising clear from the ground, stood bathed in sunlight and outlined against a pure cobalt sky. The fine double western portal, with, between its square-headed openings, a statue of the Virgin and Child, formed a delightful background for the group of red-cassocked and white-surpliced acolytes, and for the clergy, who, in their vestments of white and gold, were obliged to remain stationary before them for a considerable time, while the head of the long procession was started off up the street.

The coped officiant holding the glittering Host and supported by deacon and subdeacon, the kneeling crowd, the curling incense, the processional crucifix and banners of many colours glorified by the early morning sun, the solemn notes of the *Pange lingua* heard every now and then through the bells[1] which were sending their sonorous voices from the beautiful tower dominating all, and the picturesque *entourages*, all contributed their share towards the production of a strikingly impressive scene.

The church to which this beautiful tower is attached is hardly worthy of it, being an uncouth-looking mass, deficient in variety of outline and poetry of design. A huge roof covers up nave and aisles like an extinguisher, and hitched on to the broad expanse is a short chancel, terminating in an apse, but deficient in that picturesqueness of outline which gradual decrease in width gives to that of the Paulus Kirche at Soest, and in the dignified amplitude so characteristic of that belonging to the Thomas Kirche in the same city.

The most satisfactory part of the Ueberwasser Kirche at Münster is its fenestration. The windows—of three lights each throughout the church—remind one by their traceries, which are composed of trefoils concentrically placed, with the spaces filled

[1] The heaviest of the bells in the tower of Ueberwasser dates from 1415, and is as sonorous in tone as it is beautiful in workmanship. The inscription in small letters runs thus :

Gloria laus et honor sit tibi rex
XPEredemtor [*sic*] a.d. Mo. CCCC. XV.

by quatrefoils, of those in that most beautiful building of its size that Northern Europe can show, Merton College Chapel, Oxford.

Entering the broad nave of the Ueberwasser Kirche, which the organist was filling with the strains of a fantasia on 'Ein feste Burg,' I found it separated from its aisles of the same height by six unpleasantly stilted arches on piers composed of a cylinder, around which four slender shafts cluster, all with perfectly simple, bell-shaped capitals devoid of foliage.

The tooth of time, the ravages of the Anabaptist outbreak, when the church was gutted of its furniture, and the well-meant efforts of the Early Renaissance did the utmost to deprive the building of its mediæval beauties, so that all its fittings date from the revival of Pointed architecture, except that the organ and its mean gallery of pseudo-Doric are allowed still to choke up the noble tower arch—probably from want of a better place wherein to stow the instrument. Below the gracefully traceried window terminating either aisle is a pair of altars, placed side by side, separated from each other by curtains, and surmounted by baldachinos affecting an early North Italian Pointed style. All are mediæval in their ornaments.

The choir has no windows on its north and south sides, but this defect has been neutralised by the scope it has afforded for the introduction of two large pieces of wall-painting representing scenes from the history of Ueberwasser, i.e. the foundation of the original chapel on the site by St. Ludger (802–809), and the foundation of the Convent of the Virgin (1040). The range of stalls below the pictures have their canopies unsupported by columns. I was pleased to see them filled at Vespers on Sunday afternoon with a large surpliced choir quite in the English style. The church has neither Lettner nor suspended rood, the crucifix and its attendant figures which surmount the tall modern Pointed reredos atoning in some measure for this deficiency. Such an arrangement is not uncommon in German churches where the screen is wanting. The high altar had side curtains, whose rods sustained small tapers, and these, taken in conjunction with the banners carried in the morning procession, and which on a subsequent visit I found grouped around the sanctuary amid shrubs &c., had a pleasantly mediæval appearance. The font, too, is worthy of notice; round its stem twines the serpent, holding in its jaws the apple. Here, as in other churches in this part of

Germany, I noticed that the holy water stoups took the form of brass buckets swung off on a neat little crane.

Apprised by study of a notice affixed to the doors of St. Clement's that a special High Mass in honour of the Verklärung Christi (Transfiguration) would be sung in that church at nine o'clock, I repaired thither, after I had seen the tail of the Ueberwasser procession disappear round a side street, and some breakfast had been despatched at the König von England. St. Clement's, a church attached to a large hospital, is a building in the later Italian Renaissance style. Built of red brick, it is on plan only a circle surmounted by a dome, enriched with a fresco of the Assumption by Schopf, of about the middle of the eighteenth century, and lighted by a tall lantern surmounting the whole. The Clemens Kirche this morning wore a singularly picturesque aspect—full as it was to the doors. But the most remarkable feature about the accessories of the service was the mediæval character of the vestments worn by the celebrant and his assistants. Rarely have I seen such beautiful vestments, though they would have been more in place at one of the Pointed churches, for at the cathedral the chasubles, although of rich workmanship, were of the Italian shape usually seen abroad. Here at St. Clement's was the ample flowing Y-crossed chasuble and the full-sleeved dalmatic and tunicle. Indeed, the gold filigree-work on the deep blue orphreys of all of them was sufficient to kindle enthusiasm in the student of ecclesiastical embroidery.

A scene, weirdly strange, and which attracted notice only after I had been for some time in the church, was presented by a group of the nuns attached to the hospital, who were accommodated in a species of transeptal recess to the left of the high altar. Within this projection was a smaller altar, apparently raised on a flight of steps, with several lamps burning before it, and tapers and flowers disposed about. Upon these steps in this dusky recess the nuns were stationed, their black and white habits mingling in a mysteriously picturesque fashion with the surrounding ornaments.

I slipped out of the Clemens Kirche at the conclusion of the 'Offertorium'—a motett in severe contrapuntal style—so as to be in time for the chapter offices at the cathedral. But the nine o'clock preaching service was not yet over there. Evidently it was a very popular one, for ingress to the building was impossible, so I strolled about the Dom Platz and haunted the cloisters, where the sunlight playing on the closely shaven turf in

the garth reminded me of that abode of the just 'whose gates shall not be shut at all by day,' until the doors opened and the congregation issued in what seemed an interminable stream. At length I got in, to find the canons and a large body of theological students chanting the office of Terce. The choir of the cathedral who usually interpret the music at High Mass in the Capella style being, I was informed, away holiday making, Plainsong reigned supreme. Unaccompanied throughout, it was sung in so scholarly a manner that it did not become wearisome, though I noticed that many faces in the by no means vast congregation brightened up considerably when a brilliant Offertory piece pealed through the building from the organ, which occupies the clerestory on the eastern side of the north transept. Evidently all Sundays after Pentecost and Epiphany are treated at Münster cathedral as Principal Doubles, for although the ninth of August (the date on which my visit was paid) is appropriated in the German Catholic calendar to St. Romanus, the colour of the vestments and altar frontals at the morning offices was green. The alms began to be collected at a very early stage of the Mass—the Kyrie—in velvet bags with little pendent bells, but it was regrettable to observe the rows and rows of devotees along which the said bags were passed without receiving a single contribution ; fifty pfennigs was evidently considered a noble offering.

By half past ten High Mass was over, and the celebrant and his assistants withdrew, leaving the remainder of the clergy and students to sing Sext. Passing out through the small but exquisite Decorated cloister on the north side of the nave, I wandered through some of the quiet streets—in which are several fine old red-brick houses of the Westphalian noblesse—in search of anything interesting that might present itself. Emerging upon a tree-planted space, I found myself in front of the Lutheran church—a 'hall' structure in Early Middle Pointed, with a long stretch of roof unbroken save by a small flèche. The tympanum of the large double south door bore upon a scroll the significant legend, *Ich bin der Weg, die Wahrheit und das Leben: niemand kommt zum Vater denn durch mich* ('I am the Way, the Truth, and the Life: no man cometh unto the Father but by Me'). Entering by the west door, I found the church packed, and the Prediger, black-gowned and banded, in the midst of what seemed to be a very eloquent but long discourse. Indeed I allowed my thoughts, for quite half an hour, to go vagabondising about the

architecture, counting the number of the pier arches—like the early ecclesiologists—and so on. But I bore the lengthy discourse with the heroism of a martyr, having determined to see the service out, and hear how the Lutherans sang. The church, a very fine one, built originally by the Minorites, has one row of its piers simple cylinders, the others being composed of clusters round a core. Galleries choked the aisles, and pews extended right across the area, without any central passage. The long deep chancel was bare of stalls, and the Communion Table, covered with red cloth, had upon it a crucifix between two lighted candles, while ostentatiously disposed upon a cushion in its centre was an immense open Bible, like the one Gavazzi used to wear embroidered on his cassock. The Prediger, having concluded his discourse, offered up some extempore orisons, during which nobody knelt, and then proceeded to the Table, while one verse of a chorale was sung with a vigour which would have been increased had the congregation stood. Then came some versicles and responses—also sung full-voiced. Something was read from a book, the apostolic Benediction was pronounced, the doors were opened, and the congregation without engaging in private prayer rushed pell-mell towards them—some of the juvenile members, if I mistake not, actually ran—while the noise and chattering were so great as quite to drown the Mendelssohn fugue that was being played in excellent style upon the organ in the west gallery.

A few paces, and a totally different scene met the view. People's Mass in St. Martin's, a Middle Pointed church having a finely proportioned western tower with a quaintly outlined slate cupola, and a nave composed of three bays of tall, clumsy, round columns, like those in the minster at Essen. There was just standing room under the organ gallery, from which position the deep aisleless choir, with its lofty painted windows and its high altar—on which lights were burning and at which the chasubled priest was officiating—surrounded by tall foliage-plants interspersed with several brightly painted banners, formed a remarkably impressive *coup d'œil*. The majority of those present were furnished with small books of devotion containing the hymns incidental to the occasion, which, however, seemed equally well known by those unprovided with such manuals. All sang with so much fervour and heartiness that the most phlegmatic mortal could not have failed to be affected by so multitudinous a shout. Service concluded here, I returned to the Prinzipal Markt, passing on the way St. Lam

bert's, where the crowd at the mid-day Mass was so dense that quite a *queue* of people was outside the south door, unable to get further. From the interior came the sounds of more grand unisonous singing to the deep tones of an organ. I did not venture to squeeze in ; the crowd must have been enormous, for I saw a poor little baby carried out more dead than alive.

From St. Lambert's I repaired once more to the Cathedral, where a similar service was in progress, but it was only by dint of a little gentle pushing that I managed to find standing room in the north-west transept.

Here I remained, in a crowd from which exit seemed impossible, for the rest of the Mass, which was being celebrated by a solitary priest arrayed in a green chasuble and attended only by a server at the People's or Holy Cross altar at the entrance to the choir. There was neither elaborate music nor ritual to captivate the senses, and this rendered the earnest manner of the congregation —largely composed of young men—its fervent adoration, and endurance of personal inconvenience, nay positive discomfort, doubly worthy of admiration. Indeed the unisonous singing of the hymns (accompanied in a grand broad style on the organ) by a congregation numbering several thousands, combined with the majesty of the pile in which it was gathered, impressed me far more deeply than the most elaborate Mass by Beethoven, Mozart, or Schubert.

During an after-dinner stroll I made a more intimate acquaintance with St. Lambert's and St. Ludger's churches. The exterior of the former, although presenting that immense length of window opening the Germans were so fond of, loses much of its ungainliness by the deeply projecting buttresses with their exuberance of rich carved work, and by the presence of a hipped gable above each window.

One of the most striking external features of St. Lambert's is its southern doorway. The entrance itself is not lofty, but its jamb mould runs up to a great height, and encloses a finely sculptured Radix Jesse, a series of medallions each containing a bust being formed by the branches of the tree. The whole effect is most rich, and the sculpture some of the best of its kind.

All the windows, whose tracery has a tendency to flamboyantise, have ogee canopies, richly crocketed and finialled. At the time of my visit the western steeple of St. Lambert's had just been reconstructed somewhat on the model of the beautiful open-work

ST. LAMBERT'S MÜNSTER

one at Freiburg im Breisgau, and as Münster was hitherto deficient in a spire of any pretensions, its addition to the group was a welcome one.

The old tower, of nondescript architecture, resembled that of St. Peter's, Cornhill, and on it used to hang the iron cages in which the bodies of the Anabaptist fanatic John of Leyden and his *confrères* were exhibited after their execution.

The accompanying illustration of St. Lambert's hardly conveys an adequate idea of the lightness of its nave, but it displays the proportions of its apse to considerable advantage. Throughout the church the decorations are modern, and it relies for effect upon stained glass, little having been attempted in the way of frescoed ornamentation. The arcades separating the nave from its aisles are four in number; one of the columns on either side is a simple cylinder, others are cylinders with slender shafts clustering round them. The modern stained glass, while deficient in that depth characteristic of our modern English work, is pleasing from the uniform plan upon which it has been carried out—figures of saints beneath canopies occupying the centre of the lights, the space above and below being *en grisaille*.

The finest piece of glass-painting, however, is the western window, a Last Judgment, somewhat recalling Hardman's style, perhaps on account of the employment of violet in the robe of the Majesty. Seen at sunset the effect of this window was most gorgeous, and the rich colours streamed from it on to the slender piers of the nave arcade, dyeing them with a succession and blending of tints that no brush could evoke. Indeed, although all the furniture is modern, the interior of St. Lambert's as a whole must be quite as fine as anything Nuremberg can show. The tower, which, as I have already stated, has been rebuilt *de novo*, opens into the church by a very deeply moulded arch springing from tall receding shafts whose capitals are at present uncarved. A constructional gallery is formed at the north-west and south-west angles, parallel with the great tower opening, and here the walls are fenestrated to accommodate them, i.e. with coupled windows in two tiers. The northern gallery contains the organ. Altogether the interior of this grand fourteenth century German church must be stamped as one of the most successful of the 'hall' class. It is true that it is wanting in the mediæval furniture that renders the similarly planned Meadow Church at Soest so interesting, yet I think St. Lambert's in a constructional point of view must bear

ST. LUDGER AT MÜNSTER : FROM THE SOUTH-EAST

away the palm. It is not unlikely that Pugin took this church as his *motif* for St. Chad's, Birmingham. Several of his early works —the church at Derby, for instance—betray a somewhat close acquaintance with foreign forms, and his first design for St. George's, Lambeth, was eminently un-English.

St. Ludger, at the opposite end of Münster, has a very peculiar outline. The nave and lower part of the octagonal tower are late twelfth century Romanesque, and the choir, rebuilt in the latter part of the fourteenth century (1383), to replace one destroyed by fire, has an apse similar to, and quite as imposing as, St. Lambert's.

The pair of western towers—founded presumably on those of St. Gereon at Cologne—are modern, but their detail is good and their outline harmonious ; a window between them, over the western door, is composed of nine small lancets beneath a Pointed containing arch. The central tower is indeed noble, and the octagonal form of its Romanesque portion is one not commonly met with in Westphalia. The Late Gothic stage immediately above the Romanesque portion may, to a severe criticism, appear somewhat sudden in its transition, but the grand *comble* of St. Ludger's—its fragile-looking lantern—is perhaps unequalled for grace by any other kindred work. It will doubtless recall to the minds of my readers several English examples, both ancient and modern, of this truly beautiful termination to a steeple.

Inside, the Romanesque nave of St. Lambert's is remarkable as being an early adumbration of that great 'hall' class of church which subsequently became so generally used in Westphalia. The stained glass throughout the church is modern and coarse, but the fresco decoration of the simple nave vaults by artists of what one could call the Düsseldorf school, with, it struck me, a *soupçon* of Fra Angelico feeling thrown in, is marvellously beautiful, rich but not overpoweringly so.

Solemn Vespers in the cathedral at three o'clock, followed by a sermon of quite an hour in length from a religious, and Benediction—almost as largely attended as the mid-day People's Mass—brought to a close an enjoyable and long to be remembered Sunday in Münster.

CHAPTER XVI

COLOGNE AND ITS CHURCHES

THE railway journey from Münster to Cologne is, I think, without exaggeration the ugliest in Northern Europe, lying as it does through a succession of manufacturing towns with chimneys incessantly belching forth smoke, and quite jejune architecturally. It was indeed a relief, during a short delay on the Rhine bridge before entering the station at Cologne, to behold the Rome of the North with its numerous steeples under conditions of a superb sunset, all dominated by the cathedral, whose colossal blue-grey choir appeared to rise from a perfect forest of flying buttresses and pinnacles.

Having no impedimenta beyond a knapsack, a portfolio, and a walking stick, I was enabled to pass straight out of the railway-carriage through the streets, just beginning to be dotted with lamps, to the Hotel Drei Königen—a quiet, unpretentious house immediately facing the starting-place of the Mayence steamboats. Breakfast having been despatched here on the following morning by half past seven, I sallied out to renew acquaintance with the ecclesiology of a city which had left so many pleasing impressions upon the mind a few years previously. Some of its buildings had been but hurriedly and imperfectly inspected, more particularly the great triapsidal basilica of St. Mary in Capitol; so towards it I bent my steps first of all. But there were distractions by the way. One was presented by the Anlys Kirche of St. Maternus, the smallest of Cologne's Romanesque churches, which, hidden away in a narrow side street between the river and St. Mary in Capitol, is generally, I think, overlooked by the majority of visitors. It consists of a nave with aisles, a tower over the choir, and an apse beyond, and is chiefly remarkable as being the only Romanesque church in Cologne that possesses that peculiarly Rhenish feature—the Männerchor, or triforium gallery above the arcades.

Three other examples of the Männerchor occur in Cologne. They are to be found in the Early Gothic decagon of St. Gereon's and in the Late Gothic additions to St. Columba's and St. Peter's. The two latter are interesting and demand a few explanatory words. As a specimen we will take that in the former of the above named churches—St. Columba (of Sens), around whose finely proportioned Romanesque tower and nave a Late church has grown. The southern elevation of this church shows a series of hipped gables surmounting a double tier of Pointed windows, whose three lights ramify into tracery of that unfoliated type common in our Nene Valley district —the two tiers being rendered necessary by the introduction of that feature which has led me to describe this, another of Cologne's little-visited but assuredly most picturesque church interiors. The nave has double aisles on either side, and is divided from the inner pair by very plain Romanesque arcades surmounted by a Late clerestory of unfoliated windows in two lights apiece. The inner of the two aisles on either side is carried up to the same height as the nave, and is quite unencumbered; the outer one on either hand being divided into two storeys by flat-headed arches rising from piers without capitals; the upper of these storeys forms the Männerchor, but unlike our modern galleries, has its floor level and not sloping. The roof of the aisle under this gallery—which, by the way, is returned across the whole width of the west end—is vaulted and groined in a *bona fide* manner. Such an arrangement, no doubt called forth by parochial needs, may be taken as an excellent model when a Late Pointed church of circumscribed area demands the erection of galleries. The picturesque interior of St. Columba's is due in no small degree to its ritual arrangements, the high altar, surmounted by a classical ciborium of black and white marble, standing in the centre of the chancel, with the choir stalls arranged round the wall of the apse behind. It was not a little interesting to observe the old Office Books with the four-line stave and the old musical notation remaining on the desks here, but I was not fortunate enough to assist at any service, though I believe a musical Mass can be heard every morning about eight o'clock in almost every parish church in Cologne.

The precincts of the grand transverse-triapsidal church of St. Mary in Capitol are approached by a rather deep gateway of much elegance, consisting of a Pointed arch, over which, within

four trefoiled arcades, is a sculpture of the Epiphany, the whole being surmounted by a low transversely gabled roof. It is quite a gem, and deserves a corner in the sketch book.

Although the three apses of St. Mary in Capitol present a noble group, the *ensemble* is hardly so imposing as that of the Apostles' church, angle turrets and a central lantern being desiderata. Ascending the steps to the porch which admits to the apse of the north transept, and traversing a kind of lofty vaulted hall, fitted up with a large crucifix and other accessories for devotional purposes when the main fabric is closed, I found myself in the basilica, whose appearance, always solemn, was rendered doubly so on this occasion by the congregation of children, who, assembled for their daily *Schulmesse*, filled the simple Romanesque nave from end to end. The oldest portion of St. Mary in Capitol at Cologne is the nave. Dating from the earliest years of the eleventh century, its character was much altered 300 years later when the present groining was introduced.

The arcades, which are continuous instead of being broken up into pairs, as at St. Cunibert's, St. Martin's, the Apostles' church, and other later Rhenish specimens, by vaulting shafts, prove that the nave of this church had originally one of those flat wooden ceilings which seem to have been the general covering for German basilicas of the tenth and eleventh centuries. To be able to vault a cathedral nave was deemed a great triumph in the twelfth century.

Those monster works of the Hohenstauffen dynasty on the Rhine—the cathedrals of Mayence, Worms, and Speyer—are perhaps, to some, ugly buildings, but like the Pantheon and the temple at Pæstum, they are grand, because they are the expression of a great style. Germany has comparatively no architecture of her own except these great Rhenish basilicas, but they are glory enough.

The elevation of the nave in all these churches exhibits—varying, however, in richness—the same distribution of parts, i.e. first the arcades, next an unpierced wall space—reserved doubtless for pictorial enrichment—and, surmounting all, the simple clerestory of round-headed windows. It is probable that, after the three grand and rich apses had been added to St. Mary in Capitol during the twelfth century, its possessors became dissatisfied with the plain wooden ceiling of the nave, and, in course of time, substituted for it the present by no means admirable

Pointed vault, whose groining ribs start from slender shafts prolonged down the walls to the shallow capitals of the square piers, and thus a highly interesting specimen of original roofing disappeared.

Advancing up the church, the three grand apses unfold themselves gradually to the visitor. A more appropriate climax to the basilica could hardly be devised, and it is, moreover, one whose effect is not destroyed by something less imposing beyond. Each apse opens into an aisle of the same width as those of the nave by a series of narrow round-headed arches on simple cylindrical columns with cubiform capitals. The windows lighting these circumambient aisles are Middle Pointed insertions, and contribute not a little to disturb the general unity. The high altar stands in the chord of the eastern apse beneath a modern ciborium of rather Italianising-Romanesque character. Across the arch opening into this apse stretches the roodbeam, also modern. Walls, roof, and pillars are arrayed in divers hues, forming with the painted glass a *coup d'œil* which can hardly fail, I think, to recommend itself to the admirer of restored polychromatic decoration, although he may prefer, *per se*, mosaic from its more enduring qualities.

Passing from the dim religious light of St. Mary in Capitol through the large Transitional western cloister, I regained the busy streets, and shaped my course in a northerly direction towards the Dom. On the way thither the grand clerestoried Middle Pointed church of the Minorites challenged attention, and a few moments were spent in a glance round its interior, which, although lofty and spacious, reveals poverty of detail, exhibiting, too, that peculiarly unpleasant German feature of a considerable portion of unrelieved wall between the nave arcade and the clerestory. Externally, however, the outline of this Minorite church at Cologne, with its rather tall and narrow lean-to aisles, its flying buttresses, its noble western elevation lighted by a large Middle Pointed window of eight divisions, and with its long line of roof broken only by a light *flèche* marking the commencement of the chancel, is exceedingly striking.

It was now about nine o'clock. The sun was shining brilliantly out of a sky of deepest blue, against which the mighty Dom, one of whose bells was sending forth his voice sonorously over the city in annunciation of the chapter offices, rose like a cliff. Glad to seek the shade of its five-aisled nave, I ensconced

myself near the western extremity ; listened to the solemn strains of the Gregorian chant, relieved at the Offertorium by a glorious burst of harmony from the organ ; watched the sun as it streamed through the painted glass of the clerestory upon the curling incense and the rich crimson and gold vestments of the canons, who from my distant place looked, as they moved to and fro before the high altar, like so many beetles ; and framed the following little history of a building which, whatever may be its architectural shortcomings, must rank as one of the noblest raised by man for the worship of his Creator. And this I prefer giving to a detailed account of a church which is so well known and which has been so often and so ably described by other pens.

The Romanesque cathedral of Cologne was destroyed by fire in 1248. The data respecting this building are too apocryphal to be relied on ; but if Boisserée is to be credited, it must have resembled the other great Rhenish basilicas of Mayence, Worms, and Speyer. Abandoning completely their traditional school—of which an example had been completed only that same year in St. Cunibert's—the citizens resolved upon the erection of a building which, commensurate with the wealth and importance of Cologne, should rival those great works which everywhere were rising in Northern France.

There was now great need for a new cathedral, not only to replace the old one, but to receive a treasure which, more than any other cause, has contributed to the glory of Cologne. This consisted in the bones of the Three Wise Men of the East, captured at the siege of Milan by Frederic Barbarossa, and considered one of the greatest triumphs he had achieved, which being presented by him to the city of Cologne demanded the costliest edifice that man could raise. At the same time, as if to favour the occasion, the wealth of the city and chapter had so accumulated as to gain for this period the appellation of the Golden Age of Cologne ; while a new era of architecture, just budded in the land, waited apparently but this opportunity to expand here into maturity. It seems, however, that the plan of erecting a new cathedral on a grander scale had been long previously contemplated. Archbishop Engelbert, Count of Altona and Berg, murdered in 1225, so openly entertained the idea as by some to have been considered the author of the original design ; while under his successor, Conrad of Hoch-

steden, it so far ripened that all preliminaries were ready for the foundation of the new building only a few months after the destruction of the old one. On August 14, 1248, Archbishop Conrad laid the first stone of the present cathedral, at a depth, as Boisserée has ascertained, of above 44 feet below the surface. Doubtless the great and gifted man whose spirit conceived the plan in all its harmonious wholeness, and whose mental vision saw it completed in all its elaborate detail, took an important part in that day's pageantry. That particular combination of letters and syllables, however, by which he was known in his own generation, and which was as familiar to all those present as the name of the archbishop himself, was to be buried in the secret depths of that stupendous monument, which, while it has proclaimed his genius far and wide, has, it seems, for ever entombed the man. He has bequeathed his beautiful ideas in ciphers which all may read, but left not a letter to tell his name. Since that day, more than six centuries have rolled a veil over it, which it seems hopeless now to lift. Assiduous researches have been made by the first antiquaries in Germany, and the *Domblatt* especially has been the arena of indefatigable controversy as to whom the honour of the pile is due. It has been given alternately to Archbishops Engelbert and Conrad, to Albertus Magnus, to one Meister Gerard, who was the first Dom Meister, and others—the arguments for each being equally conclusive, and all therefore terminating precisely as they began. At most, the architects of those times are mere ideas to us, and such let him of Cologne remain. The name of Erwin of Steinbach has incorporated itself with the cathedral of Strassburg—it is too late for a new name to do that with Cologne. Overbeck has, therefore, settled the matter wisely in his great picture at Frankfort, *Religion Glorified by the Arts*, where he presents the Great Unknown of Cologne as the Genius of Architecture, under a figure of solemn and abstract beauty.

Begun then in 1248, the choir of Cologne cathedral is perhaps one of the most perfect examples of the most perfect period of Christian architecture—a specimen of the art exactly at that point of perfection at which nothing on earth is permitted to stop—after the bud and before the rankness—the flower just blown. Gradually during seventy years this gigantic choir rose, until on September 27, 1322, it stood ready for consecration—a great occasion and one on which Cologne overflowed with dignitaries

ecclesiastical and civil. The choir—that portion of the cathedral essential to the performance of the Divine offices—finished, it rapidly became, from the fact of its enshrining the remains of the Three Kings, enriched with works of art in stained glass, painting, stone- and wood-carving—all the outcome of rival individual munificence. But the work of carrying out the remainder of the design was by no means prosecuted with similar enthusiasm, its fate depending much upon the nature of the prelates who successively filled the archiepiscopal throne. If its occupant was of a peaceable disposition, the works advanced; if bellicose, they remained at a standstill. Indeed, when we consider that the work dragged on for nearly two centuries after the completion of the choir, its uniformity of style is singularly remarkable. In England the state of things would have been far different. This was the condition of the cathedral while the sixteenth century was in its teens. The gigantic choir with its corona of chapels and the eastern side of either transept stood finished; the northern aisles of the nave had attained their destined height. They had been groined, and their four great windows had received their complement of glass in the style of Albert Dürer. On the south side the aisles had stopped midway, the windows being arrested at the spring of their arches. The southern tower had been carried up to a height of 170 feet, sufficient to allow of the bells being removed into it from an old wooden tower which had served as a belfry to Charlemagne's Romanesque cathedral. The opposite tower had risen barely twenty feet; a small portion of the north transept façade was visible, while of such of the remaining portions of the building as had not yet made their appearance above the earth, the foundations were said to be perfect. All hope of completing the cathedral seemed to have been abandoned in 1509, so to render the nave and its aisles as far as possible available for use, they were covered with temporary roofs and thus left.[1] Then came the Reformation and that succession of religious wars which convulsed Germany for so long a period; and for many a year to come this colossal choir, the embodiment of all that is noble in Gothic, stood to be looked upon by the

[1] That no further growth of the great torso was anticipated may be gathered from the fact that a church—St. Maria in Pasculo—and an old institution known as the School of Arts were allowed to intrude themselves upon the sites of the north and south transepts respectively, and cellars were even hewn out of the stupendous quarry of its foundations.

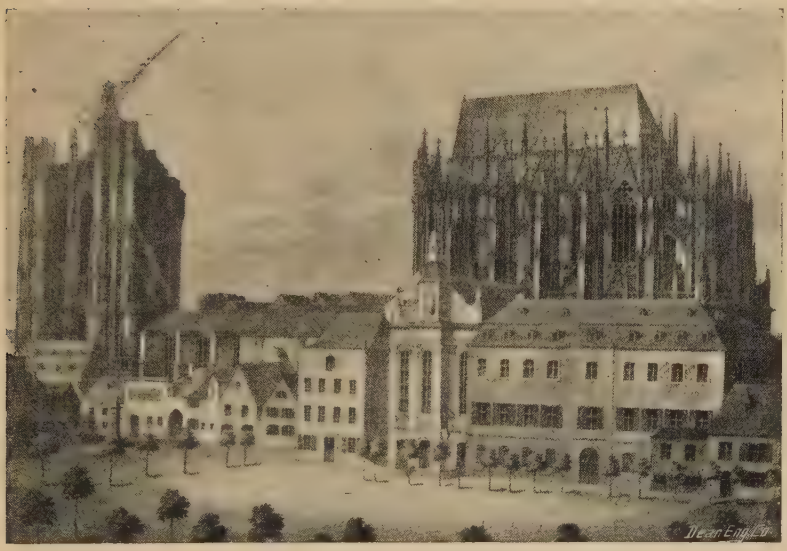
people of Cologne with ill-will, not only as a monstrous mistake which their forefathers' 'barbarity' had entailed upon them, but as an eyesore to their city, as a drain upon their pockets, and only to be kept standing to avoid the greater expense of demolition. Some schemes which were floated during the seventeenth century for completing the cathedral came to nought, but during the eighteenth century the chapter having grown rich and rampant, it set to work to 'improve' the interior of the choir; fortunately the fabric itself escaped those horrible barbarisms which had been inflicted upon Chartres some years previously, but almost all the mediæval instrumenta disappeared.

The old high altar and its ciborium gave place to erections in the worst style of Italian rococo; four candlesticks to match were molten out of as many brazen angels which stood at the corners of the altar; three armchairs, snugly upholstered, usurped the place of the stone sedilia; the open stone screens around the choir were demolished, and as a fit *comble* of all, the rich painted glass of the triforium was replaced by plain, because forsooth the choir was too dark to allow of these 'improvements' being displayed to full advantage. Doubtless, when all these 'beautifyings' had become *faits accomplis*, their perpetrators stepped back, took snuff, smirked, and said one to another, 'Come, now, I think we look very nice and comfortable.'

But the crowning act of vandalism was the destruction of the old tabernacle, or Sakramentshäuslein. This was accomplished one night during the absence of the Dean (*Dom Herr*), a man of purer tastes, who resented to his utmost ability these vandalisms, which for Bœotian ignorance are almost without parallel. This tabernacle was an awkward thing to get rid of, there being sixty-two feet of it. However, got rid of it was—smashed in pieces and thrown one night into the Rhine. Thus there was an enemy to Cologne cathedral within her. Another was shortly to appear from without, an enemy that had desolated, one after another, 'the glories' of fair France—the Revolution of 1794, when the troops of the Republic bivouacked in one part of the cathedral, while another portion was converted into a hay store. Perhaps one of the most serious losses was the destruction of the cathedral archives, which the chapter forgot in their hurried flight to Arnsberg in Westphalia; with it probably the only chance of tracing the church's original architect passed away. On the restoration of the Cologne churches to religious purposes

under Napoleon (after the peace of Lunéville had annexed the left bank of the Rhine to France) one pastor and two sub-pastors were appointed to minister to the spiritual exigencies of a minster which only a few years previously was looked upon as the St. Peter's of the North.

For upon the restoration of the French hierarchy in 1801 the claims of Cologne were quite ignored by Napoleon, who fixed the see at Aix-la-Chapelle, Bertholet his newly appointed bishop congratulating the people of Cologne on the grand Gothic ruin



COLOGNE CATHEDRAL AS IT APPEARED IN 1820

in their midst and suggesting the planting of poplars around it to increase the effect.

That the choir of Cologne cathedral had, from the causes just enumerated, fallen into a terrible state of neglect during the early part of the last century goes without saying. The burghers applied to the modern Charlemagne for 1,600*l.* to keep in repair a fabric which nothing but that tenacity inherent in buildings of its age could have saved from utter collapse; but they were peremptorily refused. Such was the condition not only of the cathedral, but of nearly every other church in Cologne, when, the

Peace of 1815 having once more opened the Continent to them, folks recommenced touring. Tom Hood, of whom it was said by a kindred spirit that he 'touched alike the springs of laughter and the sources of tears,' lamented over the building awful in its neglect and solitariness, as 'a broken promise to God,' and Wordsworth, in whose writings there is so much profound ecclesiastical feeling, thus apostrophised it in the eighth of that series of elegant sonnets descriptive of a tour on the Continent:

> Oh! for the help of angels to complete
> This temple—Angels governed by a plan
> Thus far pursued (how gloriously!) by man.

Upon the restoration of the Rhenish provinces to Germany in 1814, hopes were entertained that the work of rescuing Cologne cathedral from its degraded condition would be undertaken, in recognition of the country's return to peace and prosperity; but everybody had some ruined fabric of his own to look after, and so the work languished for want of general support.

About this time, the Catholic hierarchy having been restored in Germany, a rearrangement of dioceses took place, after the religious confusion that had followed upon the French Revolution. Among other states, Prussia, in 1821, concluded a treaty by which the archbishopric of Cologne, with the three suffragan sees of Treves, Münster, and Paderborn, was re-established; and three years later the Government, yielding to the advocacy of the newly appointed archbishop—Charles Count Spiegel zum Desenburg—undertook the repair of the cathedral choir in its fullest extent, and thus the threatened ruin of this gem of Gothic art was averted. One of the first to bestir himself towards the attainment of this end had been Sulpice Boisserée, a name to be honoured among ecclesiologists, whose fervent wish that 'under the special favour of a mighty prince, and the auspices of a long and happy peace,' not only the restoration but the completion of Cologne cathedral might be undertaken, seemed now about to become realised. When everything in connection with the Dom appeared at its darkest, Boisserée had measured carefully and made beautiful drawings of its principal portions.[1] By a strange

[1] It was shortly before this period that Wild drew his picture of the choir of Cologne for one of a series of Twelve Foreign Cathedrals, published in a portfolio, but unaccompanied by letterpress. With all respect for Prout, it must be confessed that Wild was quite unequalled for the severe truth and

chance this energetic man obtained possession of the original designs for the north and south-west towers, which during the revolutionary upheaval had been carted away promiscuously from the archive room at the Dom, and found their way, the one to Darmstadt—where it was discovered stretched upon a frame used by a thrifty German housewife for drying her beans—the other to Paris.

These works of restoration in the choir of Cologne cathedral had the effect of stirring an enthusiasm throughout Germany for the completion of the fabric, so contagious that the thread which had been dropped early in the sixteenth century was once more taken up, and royalty having smiled upon the undertaking, the second foundation-stone was laid with much pomp by Frederick William IV. of Prussia, September 4, 1842,[1] and from that time forward during twenty years the work of completing the southern nave arcade, the western façade and the transepts, the triforia and the clerestories, was prosecuted with great vigour.[2]

The resumption of the works at Cologne cathedral being coincident with the publication of the Cambridge Camden Society's organ, the *Ecclesiologist*, there appeared at certain intervals, in the pages of that humble but useful handmaid of the English Church, nearly all the architects' reports concerning them translated from the *Kölner Domblatt*.[3] For friendly relations had been cultivated by such leading members of the Cambridge Camden as the Rev. B. Webb and William Burges with the Dombau Meister Zwirner, and, on his death, with Reichensperger, so that English ecclesiologists were kept *au courant* with the progress of a work

fidelity with which he touched upon Gothic architecture. The picture in question—a water-colour drawing, as were the rest—is evidently taken during the celebration of the Chapter Mass, and, as do all his other works, shows a penchant for correctness of accessory far in advance of the age. Charles Wild, who also published a corresponding series of the English Cathedrals, was born in 1781 and died in 1835.

[1] The newly beautified choir was reopened on the same day.

[2] Sufficient progress having been made with the nave to permit of its use for congregational purposes, it was consecrated at seven o'clock in the morning of August 14. 1848, exactly 600 years after the laying of the foundation stone of the choir. At ten o'clock High Mass was celebrated by the archbishop in the presence of the Archduke John, administrator of the Empire, King Frederick William IV. of Prussia, and a crowd of notabilities. Among them was Sulpice Boisserée, who thus witnessed the realisation of a part, at least, of his dream of completing the immense design.

[3] A gratis supplement to the weekly *Kölnische Zeitung*.

which, at first but national, soon became one of European interest.[1]

In 1863 the wall which for more than five centuries had closed the choir westward was removed, and the building, now in all essentials finished, thrown open from end to end. Five years later the work of completing the western steeples was resumed, and not until this year did the crane disappear which forms so familiar a feature in all old engravings of the city.[2] The last touches were put to the open-work spires in 1880. That the great defect of Cologne cathedral is its relative shortness is generally acknowledged—one that Mr. Fergusson urges the architect commissioned to carry out the plans of the original might have got rid of by omitting the transept. This seems legitimate chamber criticism, but the architect would have been an exceedingly bold man had he taken such a task upon himself. To be sure, a great deal of the nave externally is absorbed in the towers, which extend the breadth of the double aisles, while internally a greater effect of length would have been imparted had the outer aisle on either side been omitted. This would of course have entailed a loss of much picturesqueness, for the vistas presented by these double aisles—especially that looking across the cathedral in a north-easterly or north-westerly direction, whence the Düresque glass can be taken into the group—are strikingly beautiful, while the absence from this part of the cathedral of incongruously furnished altars, and its seating with benches, give it quite an Anglican appearance. The least satisfactory features of the nave are the heavy crockets—not in themselves objectionable, yet startlingly detrimental to the unity and chastity of the design—introduced by the modern architect as a fringe to the arches, and the painted glass in the four great southern aisle windows. The former of these regrettable features does not occur in the choir, and whether there were any indications of such fringes having been intended or not in the nave, the

[1] The *Ecclesiologist* not only frequently gave advice with respect to the internal enrichment of the cathedral, but published a scholarly scheme by Burges for the iconography of its stained glass and imagery.

[2] The old crane which had stood on the unfinished tower for nearly five hundred years, as though proclaiming to a cold and thankless generation that the vows of their forefathers were unfulfilled, gave way about 1819, and was actually replaced by a new one, so deeply did the burghers deplore the disappearance of a familiar form which had so long bent over them.

general rule of the reservation of increased richness in detail for the choir is in this instance deliberately reversed. Not only does this feathering destroy scale, but it militates seriously against the employment of any polychromatic decoration similar to the beautiful fresco'd angels in the spandrels of the choir arcades,

CHOIR OF COLOGNE CATHEDRAL ABOUT 1825

(*From a drawing by Charles Wild*)

of whose history the following is a brief outline. While the interior reparations were in progress between 1830 and 1842 the remains of some fresco paintings in the spandrels of the choir arches came to light. Here, a debased epoch's customary coating of whitewash being removed, there emerged angelic figures of

great solemnity, two to each arch, holding the vessels of sacrifice and worship—all upon a pattern ground of gold damask. Even in their faded and imperfect state the effect was so grand that it was decided to call in the aid of modern art and replace them. The choice fell upon Steinle, who had become known in England by his outline drawings of the Seven Works of Mercy. In the large spandrels of the side arches are angels and archangels with their appropriate attributes. These are eleven feet in height, with grand wings and calm features. Between the narrower arches in the apse appear the mysterious four-winged cherubim veiling their faces from the divine splendour.

In reproducing these frescoes, Steinle adhered closely to the spirit of the old composition, the result being that the general effect is one of the deepest religiosity—the height of the arcades giving glimpses of the floating celestial hierarchy from every part of the vast edifice, and thus announcing which is the holiest of all.

Apart from its mural and fenestral embellishment, the choir of Cologne cathedral, notwithstanding its vast dimensions, is a model of unadorned simplicity ; foliaged caps to the shafts and a simple stringcourse below the triforium are its sole enrichments.

The painted glass from Munich which fills the four windows of the south aisle is open to the gravest objection. Anything more foreign to the beautiful Middle Pointed work which it should have adorned can scarcely be conceived. Each window has a single cartoon—more suitable for an oil-painting or a fresco—filling the whole four lights. Some of these subjects require central figures, but the middle monial prevents this. Consequently the whole subject has a lop-sided effect, and, which is far worse, the limbs and dresses of the figures passing from one light to another are dissected by the monials in a manner which, to the most reverent mind, cannot but appear ridiculous. To turn to the lovely old glass filling the clerestory windows of the choir—which is, by the way, as a rule passed unheeded by the visitor, while the vile daubs to which I have just alluded are hugely admired—is like contemplating some skeins of the delicate old 'slacks' or 'crewels' with which our grandmothers worked their samplers, after the poisonous hues of the 'Berlin wool' of thirty years ago. From a background of white, the lovely grey-greens, olives, citrons, yellows, cedar-like browns, and rubies of these windows flash forth with jewel-like brilliancy. It is this employment of grisaille in the Cologne choir windows

that contributes so much towards imparting a strength of effect to them. They are models of what all stained glass ought to be—simply an architectural decoration, schemed out by the architect, forming part of his entire plan, harmonising with the style of the building in which it is, and capable of being executed to a great extent by workmen whose powers are little above being purely mechanical. Too many of our fine English churches have had their internal effect marred beyond recall by the insertion of painted windows utterly lacking the eye of a master, and in too many instances allowed to take their place from mere considerations of sentiment.

All the clerestory windows of the nave of Cologne cathedral have received their complement of painted glass, which, beyond its uniformity, has little to boast of, being, like the rest of the work, uninterestingly respectable.

Although the old pseudo-Italian high altar and its fittings, shown in the very charming picture by Wild which I have selected for illustration, have given place to others of mediæval character, a rood-screen and some additional colour, especially in the vaulting, are still desiderata in the choir of Cologne. The crowded state of the church at the principal offices on Sunday, and the generally large attendance on weekdays, would effectually preclude the erection of one of those close stone screens which, typically German, are the pride of Halberstadt and Magdeburg ; something, therefore, of metal, in the style of the light open jubés with which Scott equipped our cathedrals of Lichfield, Hereford, and Salisbury—only of course much loftier and branching up into the rood and its attendant figures—would not only form in itself a noble feature but aid in imparting an appearance of much greater length to the fabric.

Even with the shortcomings that I have pointed out, the effect of Cologne cathedral is that which for six centuries Germany had been dreaming after. But is the finished church—that of which the choir for so many generations claimed to be the torso—the grandest cathedral in Europe? I should be sorry to say no, but I cannot say yes. Let it be enough to record that if Cologne is not the first of Gothic minsters, it is because there are such churches as Amiens and Rheims, Milan and Toledo. Measurements alone check me in adding Lincoln. Bigness, however, is no criterion of excellence. Putting aside therefore all questions of size, the fact of Cologne cathedral having been begun,

continued, and ended in one particular period of Gothic must preclude it from competing as a poetical composition with Canterbury and York, with Ely and Gloucester, with Rouen and Bayeux, with Troyes and Auxerre, in all of which the main charm resides not only in moderate dimensions but in that delightful admixture of styles, that beautiful gradation from Romanesque to Late Gothic, in which the germ of each development is to be discovered in the antecedent work. That Cologne can lay no claim to these attributes is her misfortune rather than her fault. But more wonderful perhaps than the work itself are the zeal and love and munificence which have been expended upon its resumption, and of which, when we remember the difficulties, seemingly at first insurmountable, that environed it, one can hardly speak in terms of sufficient praise.

After such a feast of Complete Gothic as the cathedral, it is a relief to turn once more to the sombre grandeur of the Romanesque churches of the Apostles, St. Cunibert, St. Andrew, and St. Gereon. Each of the three first-named possesses a western transept, which, whatever may have been its *raison d'être*, constitutes a singularly noble feature, and one whose adoption in our town church architecture of the present day is to be recommended both on utilitarian and artistic grounds.

It appears on the noblest scale, perhaps, in the Apostles' church, whose apsidal choir and transepts, pleasingly connected by circular turrets, and surmounted by a low stone-roofed octagon, compose one of the most characteristic architectural groups in the Rhineland. The nucleus of this imposing basilica dates from between 1020 and 1035, but it underwent such extensive alterations at the beginning of the thirteenth century that it may be said to belong to that imposing series of buildings whose reconstruction was undertaken with the return of more peaceful times after a fearful war which resulted in a wholesale destruction of many of the cities on the banks of the Rhine. It was under the fostering care of the Swabian or Hohenstauffen line of Emperors that the Romanesque architecture of this part of Germany attained its highest excellence, but particularly during the reign of Frederic Barbarossa (1152–1190), who, even while engaged in ravaging the Lombard cities in his efforts to subjugate Italy, enriched those on the banks of the Rhine with stately buildings, in which the details point to an intimate connexion between the two countries.

Henry VI., the successor of Barbarossa, died in 1197, leaving his son Frederic, a minor, under the guardianship of Pope Innocent III. At that time the rival Pope - Gregory VIII. -- was supporting the claim to the empire of Philip of Hohenstauffen, the brother of Henry; and Innocent procured the election of Otho IV. of Brunswick in his stead. From 1198 to 1206 a terrible war raged between these rival claimants, during

ST. MARTIN, COLOGNE

which many of the architectural monuments of the previous age were so damaged as in some instances to require almost entire reconstruction, among them being the churches of Neuss, Bonn, Remagen, Sinzig, and Coblentz. It is necessary to mention this, as so many of the churches which command our admiration along the banks of the Rhine date their reconstruction from the cessation of this internecine warfare. From their style they might be

taken by the uninitiated for works of at least half a century earlier, but, as I have more than once pointed out in the course of these pages, the Rhenish people evinced such an attachment to a school of architecture which they had developed on so grand a scale, that when the time arrived for renovating these noble edifices it is not surprising that their architects should with certain modifications have adhered to it.

It is to this period, then, that we must assign those imposing works, the western transept of the Apostles' church, the whole of St. Cunibert's, and a considerable portion of St. Martin's. In addition to the western transept in the first-named, there is a western tower, gabled and crowned with one of those quadrilateral spires so common in the Rhenish provinces. St. Cunibert's has likewise a western tower, as well as a pair flanking the eastern apse, but in this instance the western steeple, rebuilt in 1830, stands immediately over the transept, which will perhaps account for the subdivision of the arches opening into either arm—an arrangement which, while preserving an air of greater length for the interior, deprives the west end of much of that grand spacious and unencumbered character that impresses one so greatly on entering the Apostles' church. St. Cunibert's is perhaps the most extraordinary instance of the longevity of the old Rhenish style, not having been completed until 1248, when the foundations of the cathedral choir were laid. It presents all the features of its school—the plain round-arched nave arcades arranged in pairs between flat pilaster-like masses sustaining the great transverse arches of the vaulting, which is very acutely pointed; the blind triforium stage—relieved in this instance by shallow arcade work; the simple round-headed clerestory windows; the shallow trefoiled panelling in the eastern towers, which here form transepts on the ground plan, and the row of small arcades just under the eaves of the apse. The arrangement of the upper storeys of this last-named feature, with its round-headed windows, seen through pointed arches on slender banded shafts, and containing some of the best stained glass of the mosaic period in Germany, recalls that of St. Quirinus at Neuss, the parish church at Sinzig, and the cathedral at Münster. I have drawn attention in an early chapter to the peculiar plan of the ground storey of this apse, with its exceedingly narrow procession path and its three windows set in shallow apsidal recesses quarried in the thickness of the wall. The somewhat anomalous distribution of St. Jacques at Liège,

where recessed chapels project from an aisleless apse, may be considered as partially reproducing an arrangement the essence of which is the negation of the procession path for the purposes of circulation. When I visited St. Cunibert's an obituary Mass had just concluded, and the Majesty on a gold ground which decorates the conch of the apse looked very grand looming through some wreaths of incense smoke. The interior of St. Andrew's, a transverse triapsal church a little to the west of the cathedral, deserves a visit as one of the best and richest specimens of thirteenth century Colognese Romanesque. In

SOUTH SIDE OF ST. GEREON'S AT COLOGNE

this style are the central tower and the nave with its western transept—lost, however, internally through its being occupied by a vaulted gallery which, supported on five boldly cusped arches, crosses the nave at the west end, as at Neuss. The transepts and deep, richly stalled choir have been rebuilt in Late Gothic of good but uninteresting character, and with polygonal apses. Doubtless in their primitive form these portions of the church terminated semicircularly like St. Martin's, the Capitolio, and Apostles' churches, so that in their present shape they carry on this tradition.

Of all the Cologne churches perhaps the most extraordinary,

and to the architectural student the most instructive, is that of St. Gereon, once the nucleus of a vast collegiate establishment having on its foundation a provost, dean, fifteen noble canons, and fifteen priests. The churches of St. Severus, St. Cunibert, St. Andrew, the Apostles, St. George, and St. Maria in Capitolio, had similar bodies attached to them. Situated quite on the north-western confines of Cologne, St. Gereon's with its more curious than beautiful grouping of parts constitutes one of the most striking objects in the approach to the city, recalling in effect the Dom at Aix-la-Chapelle. Between a spacious western narthex and a deep apsidal choir, both in the Colognese Romanesque style of the middle of the eleventh century, rises an elongated decagonal nave begun in 1212, vaulted fifteen years later, and reproducing in its ground plan that of its predecessor whose foundation is attributed to the Empress Helena. Although contemporary with St. Cunibert's this decagon at St. Gereon's evinces a far greater disposition on the part of its designer to lay aside the bold simplicity of the local style for the graceful contours of the early pure Gothic. But the whole work—one of the boldest and the last of the attempts to perfect the feature of the dome in German architecture—is thoroughly Rhenish in sentiment. Unfortunately, in the illustration opposite, which on the whole exonerates me from the necessity of a detailed description of this part of the church, it has not been possible to show how the roof of this decagon is constructed. I must therefore explain that it takes a simple domical form divided into ten cells by as many ribs, which, starting from slender attached shafts with capitals foliaged in the Early French Gothic fashion, meet at the centre in a boss.[1] From the narthex to the west end of the decagon a Pointed door with a square lintel opens, and within the tympanum is a fresco painting—not earlier I should imagine than the sixteenth century—of Our Lord in the act of benediction, and in His left hand a book carrying the inscriptions *Ego sum ostium* and ἐγὼ εἰμὶ ἡ θύρα, thus providing the very key to the symbolism of the door.

[1] The length of this decagon from east to west is 66 feet, and from north to south its breadth is 55 feet. An interesting sectional view of it together with the choir is given by Boisserée in his work on the architecture of the Lower Rhine (*Denkmäler der Baukunst vom 7ten zum 13ten Jahrhundert am Nieder Rhein*). The same work shows a plan of St. Gereon's with the extensive collegiate buildings which have entirely disappeared.

The choir, long and without aisles, derives much solemnity not only from its elevation upon a crypt, which, divided into three avenues, extends beneath its entire length, but from the flights of steps that break up its floor level and lead the eye gradually to the apse. With the exception of some large windows inserted in a good Complete Gothic style in the northern wall, this part of the church has retained its original eleventh century

ST. GEREON, COLOGNE: THE DECAGON

Romanesque character unaltered. There is a double row of good Late Gothic stalls without canopies, but the wall immediately above them is relieved by a continuous series of Early Renaissance monumental tablets which produce an effect of much richness.

Here I lay down my pen, not, however, without the feeling that I have been compelled to touch superficially certain portions of my subject which ampler space would have enabled

me to treat at large. In taking leave of Northern Germany, I cast a backward glance over its architectural aspect with which several most enjoyable visits have made me familiar. Associations have environed certain localities with an interest which illustrated volumes, prints, and photographs—some of them 'gatherings by the way' and treasured up as pleasant remembrances—have doubled on the return home. Soest and Paderborn, Münster and Osnabrück, Hildesheim and Halberstadt, Naumburg and Erfurt, I now look upon in the light of friends, as old and as valued as Durham and Exeter, as Sens and Chartres.

'I travelled with your book, and had to thank you for directing my steps into some of the most interesting parts of France,' or 'Thank you so much for guiding me to this or that delightful place,' has been addressed to the writer of these pages with regard to his earlier venture on the 'glories' of that country—her cathedrals and churches. The simple fact is, that my own chosen track has, not only in France, but in the country whose ecclesiastical architecture forms the subject of this volume, lain out of the beaten road, and richly repaid my preference for unfamiliar localities. The notebook was in constant requisition to record something new in architecture and its accessory arts, in music and in ritual, and such descriptions may induce not a few of my readers to embody my simple *plans de route* in their holiday excursions.

As in the former volume, I have endeavoured, so far as it has lain in my power, to treat the churches not merely as great architectural monuments, but as living temples of sacrifice and prayer. Of course I cannot expect everybody to share my enthusiasm on a theme that—inexhaustible in its extent—roused deep thought and feeling in the course of several leisurely tours, replete as they were with incidents of ever-varying nature. But, if any who peruse these published reminiscences shall derive from them hints and information worth remembering, or if they shall gain for me one good man's favourable opinion or confirm one estimable friend's or acquaintance's regard, I shall not have journeyed or written in vain.

GLOSSARY OF TECHNICAL WORDS

In a work dealing almost exclusively with church architecture it is not always possible to avoid the use of technical words and phrases.

For the convenience therefore of readers unversed in ecclesiological nomenclature, a glossary of such expressions as are of most frequent occurrence in this volume is here appended.

Abacus. The upper portion of the capital of a column, upon which the weight to be carried rests.

Apse. A semicircular or polygonal termination to, or projection from, a church.

Arcade. A range of arches supported on piers or columns.

Barrel or Waggon-headed vaulting. A simple form of tunnel-like vaulting deriving its name from its resemblance to half a barrel or to the tilt often seen over large waggons.

Bay. A compartment in a building marked either by the buttresses of the exterior or the pillars of the interior. A 'vaulting bay' is defined by the attached shafts carrying the main or transverse arches of the roof. In Early German churches there are frequently two arches and windows to a 'vaulting bay.'

Boss. A projecting mass of carving placed to conceal the intersection of the ribs of a vault.

Broach. A pyramidal piece of masonry at the foot of the four oblique sides of an octagonal spire or lantern, to connect them to the four angles of the tower.

Capital or Cap. The head of a column or pilaster.

Chorus cantorum. The peculiar arrangement when the ground plan exhibits only a nave and sanctuary or recess for the altar, and the choir is therefore locally in the nave. In a cruciform church, where the eastern limb is but shallow, the *chorus cantorum* is frequently formed beneath the 'crux' or lantern. When this is the case, the stalls are placed with their backs to a solid stone wall, having a door at its eastern extremity for access from the transept to the choir. See under *Parclose.*

Clerestory. The upper storey or row of windows lighting the nave of a Gothic church.

Cloister. A covered way round a quadrangle of a monastic or cathedral church, connecting it with the subsidiary buildings.

Complete Gothic. That phase of the Pointed style which reached its highest excellence towards the close of the thirteenth century. A term synonymous with 'Decorated' and 'Middle or Second Pointed.'

Conch. The semicircle formed by the roof of an apse. In Romanesque and Early Gothic times it afforded a field for the fresco painter, the subject generally employed being the enthroned Saviour or the Madonna. At Gelnhausen it is pierced with small circular windows, an unique arrangement. See illustration, page 93.

Corbel. A shaft attached to a wall or to an isolated column to receive the groining ribs. Occasionally it assumes the form of a bunch of carved foliage, and is employed as a respond (*q.v.*) at either extremity of an arcade.

Corona lucis. A suspended hoop of iron or brass, ornamented in the style of the period of its execution, supporting lanterns and sockets for lamps and candles, which are lighted on occasions of unusual solemnity.

Crossing or Cross. A term invented by Dr. Whewell to denote the space between the four arms of a cruciform church. When this is surmounted by a tower open for a considerable distance to the interior, it is styled the 'lantern.' In Germany, however, instances of the central tower being open to the church are but rare.

Dom. Strictly speaking, this is the German equivalent for 'Cathedral,' but it is apparently applied to the head church of a city or town, whether the seat of a Bishop or not.

Domical vaulting. Vaulting in which the dome shape is employed in contradistinction to a waggon-headed or an intersecting vault. It exists in its grandest form in Westphalia. The cathedrals of Minden, Münster, Osnabrück, and Paderborn offer fine instances.

Fenestriform tracery. Tracery arranged in the form of a window but not glazed. It is of frequent occurrence in a shallow form in the Westphalian church towers of the fourteenth and fifteenth centuries.

First Pointed. The Ecclesiological Society's term for the earliest Gothic after its emancipation from the Romanesque. Synonymous with 'Early English' and 'Lancet.' Examples are extremely rare in Germany (*see* p. 3).

Foil. A leaf-shaped form produced by adding cusps to the curved outline of a window head or circle forming its tracery.

Garth. The space within the quadrangle of a cloister, generally laid out with grass and shrubs as a place of sepulture.

Geometrical Decorated. The Earlier phase of the Complete Gothic period as distinguished from the Later or 'Flowing' one. It refers more particularly to window tracery. See also *Complete Gothic.*

Grisaille. A term applied to that kind of stained glass in which geometrical or floral patterns are employed in lieu of single figures or groups, and the tone of which is or should be a greyish-white. Grisaille is an invaluable factor in windows of great height which it would be imprudent to surcharge with

positive colour, and to the neglect of its employment the unsatisfactory character of so much of the stained glass executed in English and Continental churches during the early part of the Gothic revival must be attributed.

Groin. The curved line made by the meeting of the surfaces of two vaults or portions of vaults which intersect.

Groining rib. A bar of masonry or moulding projecting beyond the general surface of a vault, to mark its intersection, or subdivide its surface, and to add strength.

Hall church. One in which the aisles are uniform in height with the nave. An unclerestoried church on a very lofty scale, a type almost exclusively German.

Intrados. The inner surface of an arch, which in Early German Gothic work was often an undeveloped smooth flat surface answering to the pier surface from which it arose. See illustration of interior of Münster cathedral, p. 357.

Jubé. The French term for the roodloft derived from the formula 'Jube domine benedicere' prefacing the singing of the Gospel, which in mediæval times took place here. The German equivalent is Lettner, derived from the Latin word Lectorium, because on the desuetude of the ambons the Epistle and Gospel were read from it. Hence our terms Lectern or Lettern. Upon the screen stood, and in some parts of Germany still stands, the Crucifix with the figures of St. Mary and St. John, hence the term 'Roodscreen.'

Lancet. An acutely pointed window of one opening peculiar to the Early Pure Gothic period, and frequently found arranged in groups of three (triplet) and of five (quintuplet). The term is sometimes applied to tall Romanesque windows when disposed in threes.

Lancet style. A generic name for the Early Pure Gothic. Explained under *First Pointed.*

Lean-to roofed aisle. One whose roof is formed in a single slope with the top resting against the wall of the nave below the clerestory.

Liebfrauen Kirche. Church of Our Lady,—literally, 'Our Dear Lady'; sometimes contracted to Liebfrau'. A term synonymous with Marien Kirche, which seems affected more particularly by the Protestants of the North of Germany.

Light. One of the divisions of a window of which the entire width is divided by one or more mullions.

Lintel. The stone or beam covering a doorway or window-head, and often used in conjunction with an arch, the space between them being styled the tympanum, which in Continental Gothic served as a field for sculpture or painting. Sometimes this space was pierced for a window and glazed. The tympanum is rarely found after the Early English period amongst ourselves, but continued in use on the Continent to the close of the Gothic

period. In Germany particularly it was carried to exaggerated dimensions.

Majesty. A sculptured or painted figure of Our Lord seated, enthroned and crowned, and generally in the act of benediction. A favourite subject for the semi-dome of an apse or the tympanum of a doorway.

Männerchor. The gallery formed in the nave of a German church immediately over the arches opening to the aisles. It is set apart for the male portion of the congregation. The usage on which it depended, however, was local, and it rarely makes its appearance out of North Western Germany or after the middle of the thirteenth century. See also under *Triforium.*

Marien Kirche. Church of St. Mary the Virgin. Synonymous with Liebfrauen Kirche.

Middle Pointed. The Ecclesiological Society's term for that period of Gothic which flourished, roughly speaking, from *c.* 1270 to 1350. See under *Complete Gothic.*

Narthex. Strictly speaking, this is the vestibule to a church, from which it is shut off by doors, as in the French abbeys of Tournus and Vezelay, and the ruined German ones of Paulinzelle and Thal-Bürgel. The spacious unbenched area formed by the western transept of Münster cathedral and certain of the Cologne churches may not inappropriately be styled an internal Narthex on an exaggerated scale.

Parallel-triapsidal church. One in which the aisles as well as the choir end in apses. A term invented by Dr. Whewell.

Parclose. A screen, generally of stone and solid, built across the north and south arches of the crossing to serve as a backing for the choir stalls, when the eastern limb is not of sufficient length to contain them. There is usually a door at the eastern extremity of this screen for entrance to the choir, and the side facing the transept is enriched with arcading, filled in some instances with sculpture, in others with painting. Examples: Limburg, Münster, Naumburg, and Treves cathedrals; St. Michael, Hildesheim, and St. Mary, Halberstadt. See also under *Chorus cantorum* and *Crossing.*

Pendentive. The internal mechanical structure sustaining an octagonal or circular lantern or dome above an angle of the square crossing over which it is suspended.

Plate tracery. That kind of solid tracery which appears as if formed by piercing a flat surface with ornamental patterns.

Pointed. The emphatically Christian architecture, commonly called Gothic, characterised chiefly by the pointed arch, and contrasting in almost every particular with the round-arch architecture from which it was developed. This style may be subdivided into three periods: First or Early Pointed, Second or Middle Pointed, and Third or Late Pointed (the Flamboyant of the Continent, the Perpendicular of England), emphasising respectively its growth, full development, and decline. This series is most clearly marked in England, and should be borne in mind in order to understand

Foreign Pointed, in which the same succession as really, though less systematically and less apparently, ran its course.

Procession path. A continuation of the choir aisles behind the high altar in an apsidal, and occasionally in a square-ended, church.

Quadripartite vaulting. Where each bay or compartment is divided by its ribs into four cells or portions.

Radix Jesse. A representation in sculpture, painting, or stained glass, of the genealogy of our Lord.

Re-entering angle. An angle pointing inwards.

Renaissance. A generic name for all the varieties of style that arose from the resuscitation of Classical architecture, simultaneously with the revival of letters. In this the Pagan element re-appeared, and superseded, sooner or later almost entirely over Europe, the Pointed or Christian style.

Respond. A half pillar or pier attached to a wall for the support of an arch at either extremity of a range of arches springing from isolated columns.

Roodbeam. A beam thrown across the entrance to a choir for the support of the Crucifix and figures of SS. Mary and John. Sometimes used in conjunction with the solid loft or jubé (*q.v.*).

Saddleback or Pack-saddle roofed tower. One not having its sides of equal height, but two of them raised in gables over which is constructed a common roof, which in some instances gables transversely to the axis of the church. Although uncommon in ancient English architecture, the saddleback tower is of frequent occurrence in certain districts of France and Germany. Occasionally each side of the tower is gabled, whence the term 'cruciform saddleback.' Since the revival of Pointed architecture in England this type of tower has been employed with considerable frequency both in town and village churches, and, as a rule, with pleasing results.

Soffit. The under side of an arch, plain in Early and richly moulded in the Middle and Complete Gothic epochs. See also *Intrados*.

Spandrel. The triangular spaces included between an arch and a rectangle formed by the stringcourse over it.

Stringcourse. A projecting horizontal (or occasionally sloping) band or line of mouldings.

Subarcuation. The introduction within a wide round or pointed arch of two or more lesser arches. It is used chiefly in large windows of the Complete Gothic period, whether early or late, to gather up the tracery more conveniently into patterns. Sometimes, as in Belgium, the mullion from which these subarches spring has a flat surface, and against it a buttress is reared.

Transome. A horizontal bar of stone across a window.

Transverse-triapsidal church. One in which the transepts as well as the choir have semicircular or polygonal ends.

Triforium. A generalising term applied to the storey in a large church intermediate between the arcade separating the nave from its aisles, and the clerestory. Only when this forms a passage way is this term strictly

appropriate, as in many cases in Germany this space presents merely a shallow arcading or perfectly plain surface intended for pictorial enrichment. In France this storey, which appears in its most developed form in the Early Gothic churches of the North East, is styled the Tribune, and in Germany, where its use seems confined almost exclusively to the Rhine provinces, the 'Männerchor' (*q.v.*). The definition 'thoroughfare' is expressive but must be accepted with caution.

Tympanum. See under *Lintel.*

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PRINTED BY
SPOTTISWOODE AND CO. LTD., NEW-STREET SQUARE
LONDON